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# NEW YORK

THE

## SMARTEST COUPLE

IN NEW YORK

BY JULIE  
BAUMGOLD



*Marilyn vos Savant, who  
may have the world's  
highest IQ, and her  
husband, Dr. Robert  
Jarvik, inventor of the  
artificial heart.*



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BY JULIE BAUMGOLD

They may just be the city's smartest couple. They are a very private pair who think for pleasure. They are Marilyn vos Savant, a writer whose IQ—listed in *The Guinness Book of World Records* as 228—may be the highest ever recorded, and Dr. Robert Jarvik, her husband, who invented the first permanent total artificial heart. Both in their forties, they met only two years ago, fell in love, and soon married. "She is the first person I know who really understands things," says Dr. Jarvik. "It's a level of understanding I never imagined."



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BY RICHARD ROSEN

Everyone in the media discusses books, but few actually read them. Richard Rosen, who's written many books himself, including *Psychobabble* (a term he originated), argues that this phenomenon—Bullcrit—is so pervasive that there's no longer any need to pretend that one reads books, because it's a social disadvantage to do so.

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BY MARILYN BETHANY

Christopher Ostafin, who installed the Metropolitan's Victorian-costume exhibit, instinctively understood his subject, because he lives it.

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BY PEG TYRE



John Flansburgh and John Linnell—the rock group They Might Be Giants—look more like nerdy graduate students than pop stars. But *Lincoln*, the Giants' latest record, displaced U2's *Rattle and Hum* as the most popular album on college campuses. The Giants have quickly gone from being cult figures on the East Village scene to being regulars on MTV. "They're the ultimate MTV band," says one industry executive.

## 56 Fashion: Evening in Milan

BY WENDY GOODMAN

Milan's designers understand glamour, and this spring, they've created modern evening clothes that dazzle with elegant simplicity.

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# LETTERS

## A Catering Affair

BY ALL MEANS, LET THE METROPOLITAN MUSEUM go into the catering business ("Party Palace," by John Taylor, January 9). The Met has as much right to do so as the Waldorf or that other catering establishment on the opposite side of Central Park, Tavern on the Green.

However, in light of this activity, should there not be certain adjustments in the Met's tax status? For one, shouldn't the rental fees for the hall be subject to state and city sales taxes, as they are for other catering businesses? And should the Met continue to enjoy its status as a charitable institution and thus be exempt from federal income taxes? After all, isn't the Met competing for business with caterers that are profit-making enterprises?

Finally, perhaps the New York State Council on the Arts should take another look at its annual grants of hundreds of thousands of dollars to the Met. Some might feel that spending tax dollars to subsidize a catering business, no matter how elaborate, is disquieting.

Jerome L. Wilson  
Manhattan

AS ONE OF THE "TENS OF THOUSANDS" WHO "tramp through" the Metropolitan Museum of Art, I'd like to raise one small voice in its praise. The collections are magnificent. The special exhibits have extraordinary range and depth, from the blockbuster to the intimate, from the popularly acclaimed to the barely noticed. And all are arranged with a steady and scholarly eye.

The Met contains a crucial part of the world's heritage. A few parties can't hurt it and can't take it away from the rest of us.

Donald Oresman  
Manhattan

IT CERTAINLY WAS ENLIGHTENING TO READ how the Metropolitan Museum services the wealthy and the arrivistes of our city.

A fellow teacher and I planned a trip to the Met's Georgia O'Keeffe exhibit and to the collection of paintings in the American Wing. Our plans were met by obstacles that made it clear the museum does not encourage student groups. For example, student groups wishing to see the O'Keeffe and DeGas shows are limited to Mondays visits. When I explained to a museum official that our high school does not permit field trips on that day, we were told to buy tickets through Ticketron, at double the usual student price. Since we were paying a premi-

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um for the day, we wanted our students to get the most out of it and again inquired about getting a guided tour of the American Wing. After eight or so unreturned phone calls and an unanswered letter, I called once more to complain and was told that a guide was being reserved for us and that there was a \$50 fee.

While our students were awed by the works, the guide assigned to us definitely did not like adolescents. When our group of 25 asked her to speak up, she responded, "I need my voice for the rest of the day." When asked how much a painting might have cost in its time, she dismissed the question as ridiculous. Her attitude was the same as the museum's. Students and education were not a priority.

Susan Sparber  
Oceanside High School  
Oceanside, N.Y.

I WAS THE PARTY PLANNER FOR A WEDDING reception held recently at the Metropolitan Museum. This monumental job was helped by the superb staff of the special-events department. The Met has strict guidelines, and on the day of the party, we were visited by the Egyptian Wing curator, who checked every decoration that the florist had added to the Temple of Dendur. Some arrangements had to be shifted so they wouldn't touch anything he felt was untouchable.

The special feeling of being part of such an event is overwhelming. Can you imagine toasting your bride or groom in such a setting? The lucky few who are able to start their married lives in such style are not alone in hoping for perfection on their wedding day. My advice is to hire the right party planner; then you'll have it!

Lenore S. Fleischer  
Valley Stream, N.Y.

"PARTY PALACE" TOOK ME BACK TO MY high-school dances (circa 1940).

It was all there: uncomfortable boys looking off into space; two girls waiting for someone to talk to them; a couple announcing to the world that they are "going steady"; and the class jerk taking pictures.

Craig A. Carter  
Albany, N.Y.

## The Marriage-Go-Round

THANK YOU FOR THAT WONDERFUL ARTICLE "I Do-'Ing It Right" [by Stephen M. Pollan and Mark Levine, January 9]. I was going crazy looking for just the right band—I never realized there was a musicians union! I had no idea how much money a musician makes an hour or what types of questions we should ask. Because of your article, we saved time and money.

I plan on keeping all the information I gather to pass on to my sisters; this is one article I will make sure they look at first.

Cindy Velez  
Manhattan

I AM A PROFESSIONAL BRIDAL CONSULTANT with Classic Functions, a wedding- and entertainment-planning company I started on Long Island.

New York's article was comprehensive and informative. However, I would like to comment on portions concerning the Association of Bridal Consultants, of which I am a member.

While the association holds no official censure power, there is indeed a code of ethics, and the association is quite adamant that its members adhere to it. The association also holds educational seminars to keep members abreast of the latest trends in the industry. This further enables members to assure their clients of the best possible service.

Lorraine Stone  
Oceanside, N.Y.

"I DO-'ING IT RIGHT" IS THE BEST ARGUMENT yet for a \$15 quickie wedding (license fee included) by the city clerk.

Richard Fried  
Brooklyn

YES, PLANNING A WEDDING CAN BE INCREDIBLY expensive and time-consuming. As a busy career woman planning a mid-April wedding, I can testify to that. But there are a few additional ways to cut wedding costs that your article didn't mention.

New York City residents should consider having their weddings outside of the city. Some sites in Westchester and New Jersey, and on Long Island, offer bargain package weddings. Other locations have gorgeous mansions, meetinghouses, and parks where people can plan their own wedding fantasies. Added benefits are beautiful settings, fresh air, and—impossible to find in Manhattan—free guest parking.

I was sorry that so little attention was given to an aspect of the wedding that is important to most brides—the dress. Not everyone in New York is willing to pay more than \$1,200 for a dress she'll wear once. If you go to Kleinfeld's, don't expect to walk out with a \$600 dress. If you go to the "bridal building," you can locate a similar dress at a considerable discount. And how could you neglect to mention sample dresses? They are half the price and are often in good to excellent condition (store owners are frequently willing to clean and fix a dress for you).

Stephanie Pinz  
Manhattan



# INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

**POLS START PICKING...ROYAL TREATMENT...MARIO'S MEMOIRS...LESS PRESS?**

## MAYORAL WANNA-BES WOOLING WORKERS

The city's mayoral candidates are scrambling to set up their staffs. A source close to Ronald Lauder says the cosmetics heir is trying to woo former *Daily News* reporter David Medina to become his chief press officer. Medina, who left the *Daily News* in 1986, couldn't be reached for comment, but the source says, "Medina [who is Hispanic] would be a smart move. He would bring a streetwise edge to Lauder's campaign." ... David Dinkins's advisers have been lining up media strategists for the Manhattan borough president to interview. Some of the top contenders for the job are the Washington media team Doak, Shrum and Associates, which helped run Dick Gephardt's presidential campaign and worked for San Francisco mayor Art Agnos; the Sawyer Miller Group, which worked on Senator Pat Moynihan's past two campaigns; and Morris Bograd and Trippi Strategies, whose two principals, Hank Morris and Paul Bograd, helped Mike Dukakis with the New York primary. ... Richard Ravitch has been holding preliminary talks with the advertising

## BOOKED AGAIN: BIAGGI AND HIS BIO

Mario Biaggi—who has been convicted of racketeering, conspiracy, extortion, mail fraud, and income-tax evasion—is writing his autobiography. Biaggi, who served ten terms in Congress and was one of the most highly decorated police officers in the city, says, "Lately, I have been going through some old files. I don't have a ghostwriter. I just put the thoughts down and let them unravel." ...

*Village Voice* reporter Wayne Barrett, who wrote *City for Sale* with Jack Newfield, has just inked a deal with Harper & Row to write an unauthorized biography of Donald Trump. The book, which publishing insiders are jokingly calling *The Art of the Steal*, will be an investigative report on real estate and power in New York City. The book's editor, Rick Kot, says Barrett got to know Trump while conducting fifteen hours of interviews with the developer in 1979. The manuscript will be delivered in late 1990.

firm Lois Pitts Gershon Pon/GGK about doing television spots for his mayoral bid. Partner George Lois handled Robert F. Kennedy's media campaign when he ran for the United States Senate. "Neither the candidate nor the agency has made a firm commitment yet," says the source.

## BRONX D.A.'S RULE: IS SILENCE GOLDEN?

It looks as if Bronx district attorney Bob Johnson doesn't share the late Mario Merola's affection for the press. A source says that Johnson, who was refusing to give a press conference when the

school-scandal indictments were handed up last week, will continue to duck reporters covering the courthouse.

Johnson, who stopped talking to reporters at the *Daily News* after the paper ran a story he wouldn't confirm, refused to discuss the indictments and planned to issue a press release only after the arraignments were complete. Reporters are complaining that Johnson is making it difficult to cover the courthouse effectively.

"Merola was accessible," says one. "You could have a conversation with him and he would tell you exactly what was on and off the record. Johnson is going to find that he isn't helping himself by ignoring us."

Johnson's spokesman says, "We are following the Free Press-Fair Trial principles that have been in effect since 1969. We can only give out limited information."

## WNBC BRASS: NICE AND NASTY

WNBC news director Terry Baker's opinion of his staff seems to be very different from evening anchorman



DAVID DINKINS



PRINCE PHILIP WITH DIANA



MARIO BIAGGI

## PRINCE PHILIP GLOBE-TROTTOING TO TOWN

Anglophiles rejoicing over this week's visit from the Princess of Wales have something else to look forward to. His Royal Highness Prince Philip will visit New York in late spring. Philip, the Duke of Edinburgh, will be the guest of honor at a dinner dance at the Plaza on May 21. The tickets to the event—which cost \$500 and \$1,000—will raise part of the \$38 million needed to build a replica of the Globe Theatre in London, where most of William Shakespeare's plays were first performed. The prince hasn't attended an event in New York in almost ten years.

"Prince Philip has a few pet projects about which he feels strongly," says a spokesman for the Shakespeare Globe Centre North America. "One is wildlife. Another is reconstructing the Globe."

CREW CUT...SPIRE FOR HIRE...MEDIA NOTES...PHOTO COPYING?...DRESSING UP



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SHERE HITE

Chuck Scarborough's. Last month, Baker, furious over "serious offenses" and technical mishaps during recent broadcasts, sent a memo to "All Hands," warning them, "This isn't a game! . . . If you people can't get that through your thick skulls, then you will force me to take some very serious action. . . . I'm not kidding here, if you screw up the programs it is going to cost you money."

Two days later, Scarborough issued a memo praising the newsroom for its coverage of the Pan Am crash in Scotland. "Your performance yesterday was spectacular. People pitched in spontaneously. . . . Our control room and studio crews and [editors] showed true professionalism. . . . It's an honor to be a member of this team."

WNBC did not return calls for comment.

## EICHNER COLONIZING CASTLE IN THE AIR

Developer Bruce Eichner has won the right to fill up most of the "hostage" apartments in his controversial West 55th Street luxury building, CitySpire. In October, the group that operates City Center sued to stop

## A HITE REPORT, A NEWSWEEK NEWCOMER

Controversial sexologist Shere Hite will start writing for Arthur Carter's weekly newspaper, *The New York Observer*. Carter says he's not concerned about the negative publicity Hite generated when her book *Women and Love* was published by Alfred A. Knopf in 1987: "I've reviewed her work very carefully and have great confidence in her. Shere Hite is a terrific talent," he says, adding that Hite will write "features, analysis, and commentary about the sort of things she's an expert on, such as gender roles and social trends. . . ."

After a six-month search, *Newsweek* has hired a new art critic. Peter Plagens, who has done articles for *Art in America* and *Artforum*, replaces Mark Stevens, who now writes for *Vanity Fair* and *The New Republic*. Plagens is an artist himself and has shown at the Nancy Hoffman Gallery for fifteen years, but he says he's not worried about working both sides of the business: "I've always been careful not to let much of the outside stuff leak in—or vice versa."

## BARNEYS & THE GAP: DUELING DUOTONES

Is upscale Barneys locked in an advertising battle with the mid-scale Gap? Last year, Barneys released its much-heralded black-and-white Annie Leibovitz photos of surprising pitchmen like Joseph Papp and the three founders of *Spy* magazine. Then came remarkably similar Gap ads with black-and-white Leibovitz photos of improbable models like photographer William Wegman and *New Yorker* theater critic Mimi Kramer. In February, Barneys will strike back with a series of oversize color Polaroid portraits by hot photographer Timothy Greenfield-Sanders. The campaign will feature luminaries like Jeremy Irons, Spike Lee, Michael Graves, Steve Guttenberg, Matt Dillon, Harvey Keitel, Louis Gossett Jr., actor Julian Sands, and artist Ed Ruscha.

"Our ads barely show the clothing, because the people aren't endorsing a product: They're projecting a mood and a style," says Neil Kraft, vice-president of marketing and advertising at Barneys. "Those people portrayed in our ads are of a caliber that doesn't need our cachet, and—unlike the advertising in certain other celebrity ad campaigns—we don't need theirs."

Eichner from moving tenants into apartments on the top 21 floors of the 72-story tower. The group claimed that the developer had broken an agreement to renovate City Center in exchange for the right to build the top stories. Earlier this month, the New York County Supreme Court ruled that 60 percent of the apartments on the upper floors could be occupied immediately and that the rest could be filled in coming months if certain terms were met.

"We expect the city to find

in our favor about the remaining space and are working toward that end," says an Eichner spokesman.

Says City Center spokesman Howard Squadron, "We feel the judge overlooked certain points, but we'd also like to settle this matter."

## ROTHMAN RELATIVE BUYING BURTON

Expect a new look at Burton, the staid old-line men's store on East 41st Street near Fifth Avenue. The shop, run by the same management for 35 years and known for its Ivy League look, is about to be bought by former currency trader Ken Giddon.

The 28-year-old grandson of clothier Harry Rothman, Giddon bought and revamped his grandfather's men's-wear store two years ago.

"Burton is in the same situation Harry Rothman's was before I stepped in," says Giddon. "It's gotten outdated. I'll pump money into advertising, sell top-of-the-line designer suits at a discount, and bring in a younger clientele."

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georges  
marciano

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10/10/00



# SHORT HONEYMOON?



OMEN: An anti-abortion rally in front of the Supreme Court.

## BUSH AND THE BIG ISSUE

"WHEN ARE YOU GUYS GOING TO DO SOMETHING?" a reporter asked press secretary Marlin Fitzwater just before noon on George Bush's first full working day as president of the United States.

Fitzwater smiled just a bit and said it depended on how you defined "doing something." Bush had already proclaimed a national day of prayer, he pointed out. Fitzwater might also have added that doing nothing—simply conducting business as usual on the first day of a new administration, without a rash of proclamations and initiatives—was "doing something," too; sending a strong signal about continuity and a subtle message about style.

Bush had spent most of the weekend sending signals about style. His presidency would be deliberately unheroic: "A small and stately story of unity, diversity, and generosity," he called it in the most eloquent passage of his inaugural address (not even Jimmy Carter would have dared be so modest). The emotional choreography had been splendid, the images worthy of Reagan's mediameister, Michael Deaver. But Bush was attempting a new, more challenging level of Deaverous cunning: the governmental equivalent of chamber music, an attempt to seduce the opposition with good vibrations. The bottom line was still the same, though: to control the agenda, as he had throughout the fall campaign.

Thus, his first week in office was carefully planned to exclude dramatic initia-

tives. Policy across the board was being "reviewed." The substance of the new administration would evolve over time. There would be none of the ideological heavy breathing of the early Reagan days. The president would try to establish a tone that was moderate, businesslike, bipartisan—and, above all, reasonable.

Inexplicably, the president's men deviated wildly from the scenario on Wednesday when they attempted to float a panicky, politically silly user fee on savings-and-loan depositors—an idea whose time came and went in a nanosecond. "It's like taxing hostages to pay off kidnappers," says Senator Alan Dixon of Illinois.

But the studied reasonableness had been rickety from the start. Moments after Fitzwater was asked about "doing something," George Bush was forced to address that most unreasonable of issues: abortion. He spoke by phone to a large pro-life rally gathered just beyond the White House's back fence on the sixteenth anniversary of the Supreme Court's *Roe v. Wade* ruling, which legalized abortion. He celebrated "our cause" with the throng, called for a reversal of *Roe*, and also supported a pro-life amendment to the Constitution.

Bush pointedly did neither more nor less than Reagan had done in previous years—and yet it seemed jarring and outrageously partisan, given the tone he was trying to set. The next day, another blow: *The Times* reported that Bush's designated Health and Human Services secretary, Dr. Louis Sullivan, had admitted privately

that he hoped *Roe v. Wade* would not be reversed. Dr. Sullivan's impolitic candor competed on the evening news with the new president's opening love-in with the congressional leadership. Abortion, a most unwelcome guest, had elbowed its way into the Big Story for the second straight day—and there were those on Bush's staff who quietly agreed with Sullivan: "If the Court reverses itself," said one, "we have a problem. Abortion becomes the big domestic issue, and the polls say we're on the wrong side of it."

Politicians, with the exception of a handful of true believers, hate this issue. It exists on a hysterical moral plane well beyond the reach of standard political practice. There is no way to finesse it, no way to compromise or cut a deal. Most ambitious politicians find their positions dictated, inevitably, by the activists (read: ideologues) in their parties. And so, George Bush, a luncheon speaker for the pro-choice Population Crisis Committee in the late sixties, suddenly saw the light when the vice-presidency was dangled before him in 1980. Ronald Reagan—whose life never quite reflected the ardor of his devotion to the cause—made the same Faustian bargain years earlier.

Reagan, the century's luckiest human, managed to skate through. He appointed the "right" sort of Supreme Court justices, made rousing phone calls to pro-life rallies, and let it go at that. Somehow he was able to pay lip service to the right wing's social agenda without ever paying a political price.

It is George Bush's luck (and perhaps an early omen of bad presidential karma) that the bill is about to come due. By agreeing to review a Missouri law that severely limits the right to an abortion, the Supreme Court—finally, now, with enough conservatives to make the move—has sent a clear signal that it is contemplating a change of course.

The tenuous quality of *Roe v. Wade*'s legal standing was made more apparent last week when the Washington Post published a memo written by Harry Blackmun in 1972 in which the justice decided to set an "arbitrary" time limit (three months) for legal abortions. In another memo, Potter Stewart, who joined Blackmun's decision, worried that the limit was unduly "legislative." These words—"arbitrary" and "legislative"—are judicial dynamite. They imply the Burger Court overstepped its bounds in 1973.

The Rehnquist Court's decision is expected in late spring. It could reverse *Roe*,



throwing jurisdiction back to the states (where it was prior to 1973). Or, more likely, it could simply rule the Missouri law constitutional—which would, in effect, give the states new latitude to restrict abortion and perhaps even to ban it. (Or the Court could rule the law unconstitutional, saving *Roe* for the moment.)

"If the Court does send abortion back, it becomes a political firestorm," says Ann Lewis, a Democratic activist. "It would mean the end of the Republicans' dream for a congressional majority."

That seems pretty drastic, but Lewis argues that a political chain reaction would be inevitable: The state legislative elections would become the main battleground in 1990, the focus of a massive pro-choice get-out-the-vote effort, since that's where local abortion laws would be written. The legislatures will also, however, be the venue for the redrawing of congressional-district lines after the 1990 census—an issue of transcendent importance to Republicans, who hope to gain some ground in the House. "If *Roe* is overturned and a huge pro-choice movement developed," Lewis says, "we'd swamp them at the polls."

Even if only a "moderate" pro-choice movement developed, the political climate would certainly change. It would become more polarized, the anger trickling up from the streets to the Congress, making it less likely that Democrats would indulge Bush's bipartisan hopes.

"I don't know," says a leading Democratic woman. "I just can't see us out in the streets again." Perhaps, but the idea that flocks of religious conservatives—traditionally modest, apolitical people—would hit the streets was also unthinkable before 1973. The *Roe* decision changed all that, abruptly transforming the sociology of protest: Feminists who'd fought for reproductive choice were now the Establishment. Catholics and fundamentalists who had tried to hold the line on abortion were now guerrillas, desperate to build a movement. If the Court reverses itself, there will be those who'll see a new opportunity to jump-start the secular left.

"This could be the best thing that's happened for the Democrats in a long time," says Robin Chandler Duke, president emeritus of the National Abortion Rights Action League. "We'll have to do what the other side's been doing for fifteen years: go for the jugular. We'll have to start targeting our opponents, running against them and beating them."

Those are words to send chills up the spines of the spineless. No doubt, last week's abortion flutter proved chilling at the White House as well, a reminder that Bush's "small and stately" parlor game is a frail project. It needs strengthening—some real substance would help—lest it be blown away by forces well beyond the new president's control.



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that potatoes are even more nutritious with what does not, that skin is still not fast enough. Much for the chips, or much for the fries. See, potatoes are the easiest thing to eat, propulsion, speed, and the produce nation.

Potatoes. America's favorite vegetable.

**A KNOWN COMMODITY:** To publicize "America's favorite vegetable," the Potato Board hawks healthier, speedier spuds.

### THE MAJOR FOOD GROUPS

IN THAT EERIE LIGHT AND UNDER THE HEADLINE AERODYNAMICALLY DESIGNED FOR SPEED, it looks like a supercharged luxury car. Hardly. With its "smooth skin" and "luscious curves," the "closest thing to jet propulsion this side of the produce section" is none other than America's favorite vegetable, the potato.

The Potato Board and a bevy of other groups have discovered the slick side of marketing. Perhaps three dozen of the nation's 200-plus commodity boards advertise, but many more are considering it. New groups are getting on the bandwagon all the time—including the National Honey Board, the National Mushroom Growers Association, the Vanilla Information Bureau, the California Fresh Market Tomato Advisory Board, and the New Zealand Blueberry Export & Growers Committee.

"Farmers used to think their principal responsibility was to grow it, and [let someone else] market it," says Dianne Snedaker, president of the San Francisco office of Ketchum Advertising. "But now they realize that they've got to toot their own horn." Nationwide, Ketchum—known as the "seed to sale" agency—handles far more food boards and commodities than any other agency, and business is good these days. Ketchum's commodity work has ballooned 500 percent in the past three years, and the company predicts billings will grow 25 to 30 percent in the coming decade. Since October 1986, the Beef Industry Council (iuc) has increased its marketing budget at least fourfold. In 1983, iuc earmarked only \$4 million for advertising; this year, it allocated \$50 million for consumer marketing—including almost \$30 million for a celebrity "Real Food for Real People" ad campaign

featuring Lauren Bacall, Larry Bird, and thirtysomething star Timothy Busfield. "Today, our research budget is larger than our whole program was a few years ago," says Tom McDermott, vice-president of the National Live Stock and Meat Board.

Although brand and commodity marketing share many techniques, the former aims to increase market share and the latter to shift consumer attitudes and behavior. For brand marketing, admen view hefty budgets as the cost of doing business; to publicize commodities, farmers and ranchers pay a percentage based on bushels or heads of cattle. Jumps in sales are a prime measure of how well a brand does, while the price a grower can get for his crop and its positioning in supermarkets are the main indexes for commodities, says Ketchum's Snedaker.

Promotions can be as unpredictable as crop prices. In 1973, the California Raisin Advisory Board launched its first major marketing effort—proposing the dried grapes as an alternative to manufactured snacks. "That campaign worked well through the seventies but ran out of steam in the eighties, when nutrition and natural snacking were no longer original news," says Bob Phinney, the marketing director of the raisin board. The next campaign—designed to encourage consumers to sprinkle raisins on salads and ice cream and to eat them as a snack—didn't do the trick. "New research demonstrated that consumers understood all the healthy, rational benefits of raisins but felt neutral or even negative about them," complains Phinney. "So the board decided it had to improve the image of raisins, surely the hardest thing to accomplish in advertising, and tried a new style to give them a hipper image." The result: The Claymation figures that boogie to "I Heard It Through the Grapevine"

made their debut in September 1986.

"Originally, we projected it would take three years to see a difference. Within two weeks, the phones started ringing," Phinney says. People wanted the spots broadcast more often, sales climbed, and there was a rush to license the spot's stars. What's more, dozens of growers sought the raisin board's help with their own marketing programs. "You can engineer a successful campaign," says Phinney, "but you can't engineer this phenomenon. This just hit a button with the public."

Despite problems with spokescarnivores Cybill Shepherd (who reportedly avoids eating red meat) and James Garner (who has had coronary-bypass surgery), iuc found that demand started to rebound after sharp declines in the late seventies and early eighties. Prices are now at a ten-year high, says McDermott. "The image of beef as old-fashioned, fatty, and inconsistent with today's life-style has been reversed," says Snedaker. "But more important, five years ago, cattlemen were losing money; today, they're making it."

After years of trying to convince Americans that America's favorite vegetable isn't empty starch, the Potato Board is now emphasizing convenience. "Consumers see rice and pasta as faster to make," says Bob Mercer, the president of the Potato Board. "Today, between 80 and 90 percent of respondents know the potato's health benefits. And per capita consumption has climbed from 115 pounds a year to more than 120."

This year, the board allocated \$3.5-million for marketing; manufacturers of processed products will spend \$15 million more on advertising. Then, too, some states—like Idaho and Washington, the two biggest producers—run their own multi-million-dollar campaigns. In a sense, the

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| 59th St. & 3rd Ave.<br>Plaza Fifty     | 53rd St. & 1st-2nd Ave.<br>Lynden House     | 64th St. & 2nd-3rd Ave.<br>Lynden Gardens         | 76th St. & Madison Ave.<br>Surrey Hotel   |                                      |

state name has become their brand.

Similarly, locales function as "brand" names for California and New Zealand kiwi, Washington apples, and Florida and California oranges. Other products, like Sunkist oranges, Sun-Maid and Dole raisins, and Sunsweet prunes are in step with Perdue, Holly Farms, and Tyson, which turned chicken (once merely a commodity) into a branded category. The Ketchum team believes that in some cases, the migration to branding may reinforce the commodity boards' work. "When products become entirely branded," says McDermott, "they probably won't need as much typical commodity-type advertising. They may move to image advertising, and they'll use their trade association or promotion board to spread the idea that beef, cotton, avocados—whatever—are good in themselves. I hate to use the Tobacco Institute as an example, but it still handles touchy interests that individual cigarette companies won't."

In the meantime, the boards are making their mark. Ronald Reagan's bout with colon cancer helped the California Prune Board turn its much-maligned fruit into a healthful, even sexy product. And the American Soybean Association's stiletto-sharp campaign about the health hazards of coconut and palm oils has prompted some U.S. food companies to stop using them.

Thus inspired, IIC's Meat Committee aims to demystify the veal that has "all those syllables" hanging around it—"the saltimboccas, parmigianas, piccatas, and scaloppines." The National Pork Producers Council is spending \$5 million this year to promote "the other white meat." The Florida Department of Citrus is encouraging people to eat grapefruit anytime—not just for breakfast. The American Egg Board put a lid on its "Incredible Edible Egg" campaign—which lifted egg consumption for thirteen straight quarters when it ran almost a decade ago—to devote its resources to downplaying cholesterol and salmonella concerns.

Purring "Would this body lie to you?" a languorous Angie Dickinson confronted the avocado's high calorie count, and a new, big-budgeted thrust—"Beyond Guacamole"—battles consumers' reluctance to use the fruit in other ways. The American Dairy Association continues to try to make milk, "America's health kick," hip. In January, the National Dairy Promotion and Research Board began a \$14-million campaign attacking the "unpronounceable" and unappealing ingredients in margarine and other spreads. In May, the Dairy Board replaced "Don't Forget the Cheese" with a \$20-million riddle campaign, its costliest ever. The voice-over asks what you get when you add assorted cheeses to assorted foods. The answer, as broccoli and chili are gussied up with gooey melted cheese, is a series of oohs and aahs, the kind of enthusiastic response commodity boards bank on.

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## The Bottom Line/John Crudele

# FALSE SECURITIES

### THE GROWING CASE AGAINST HAAS

WHEN PAULINE (AS WE'LL CALL HER) met an executive of Haas Securities at a dinner party in 1984, she considered herself well-off. Still, she felt that her portfolio wasn't getting the necessary attention, and she had recently lost money in a Keogh account at Shearson Lehman. So Pauline decided to turn over all her money—about \$185,000—to Haas. She even persuaded her elderly parents to give Haas \$400,000.

The accounts seemed to grow, and at one point, Haas told Pauline her account was worth more than \$300,000. Her parents' had grown as well.

Today, Pauline not only is broke but owes \$40,000. She says it's because of unauthorized and fraudulent trading in her account by Haas. Her parents are \$300,000 in debt.

"I didn't know what was going on. I trusted this guy," Pauline says. "People much more sophisticated than I am were involved in this and lost money."

Dr. John Cogan of Houston was contacted over the phone by a Haas representative in late 1983. After one face-to-face meeting, Dr. Cogan invested \$200,000. Cogan says he never heard from the representative again. When he tried to call Haas's Houston office a year later, he found it had been shut down. No one in the New York office would return Cogan's calls.

Both Cogan and Pauline are suing Haas, which was a small but seemingly legitimate brokerage firm that was a market-maker (whose official role was to keep trading orderly) in 73 over-the-counter securities until it went bankrupt after the crash. What was *really* going on at Haas—and why as many as 3,000 investors may have lost money—is now unfolding.

Stanley Aslanian Jr., the firm's 29-year-old ex-president, recently pleaded guilty to stock manipulation. He's also said to be cooperating in the prosecution of others. And investigators are now looking into whether Haas artificially drove up the price of five securities—Big O Tires, Inc., Cliff Engle, Ltd., Flores de New Mexico, TS Industries, and Fountain Power Boat Industries—by trading illegally and disseminating false information about the firm. Sources familiar with the case say Haas may have been manipulating other stocks as well.

Besides Aslanian, Frank Shannon, an investor, has been charged with filing false information with the government about TS Industries, for which Haas was a market-maker.

Investigators are moving quickly on the case, sources say, and they also report that the U.S. Attorney and the FBI are widening the inquiry. Others say the SEC recently expanded its own probe and is issuing subpoenas. A grand jury is said to be looking at evidence now. "A lot of people are in trouble," says one source.

That would include people who did business with Haas, as well as the possible involvement of a broker at E. F. Hutton. John Lang, attorney for Eugene Laff, former chairman of Haas, says that his client has answered questions in other investigations of Haas but that he has not been called before the grand jury.

"Based on Aslanian's guilty plea, it is clear to everyone, including Mr. Laff, that laws were violated," Lang says, adding that an investigation by the National Association of Securities Dealers concluded that Aslanian manipulated stocks. It also said that Laff's only mistake was that he didn't adequately supervise Aslanian.

If Laff is asked by the grand jury to appear, "at that point [he] will make up his mind whether it would be in his interest or in the interest of justice to testify," says Lang.

James Davis, a lawyer for the trustee of Haas, has questioned certain trades by members of Laff's family, according to court documents. Davis refused to say whether he spoke to investigators about these trades.

Lang says that "friends, associates, and relatives of Laff's" invested in some of the stocks recommended by Haas that they thought were good investments. "And for the most part, they had very substantial losses," says Lang.

The possible involvement of Henry Lorin, a major investor in TS Industries, is also being looked at. A published report said Lorin was in a transaction with Shannon involving TS stock.

Investigators are said to have heard evidence that \$87,600 shares of TS Industries stock were bought from a broker at E. F. Hutton & Company in July 1987. This was before the firm merged with Shearson Lehman and about the same time, sources say, as Aslanian admits to manipulating the price of TS Industries stock.

Insiders acknowledge that the Hutton broker—who wasn't identified—could be in trouble if his trades with Haas were intended to artificially drive up the price of TS Industries stock.

Some people have also questioned the role of L. F. Rothschild & Company, which handled the paperwork for all of Haas's trades. In their bankruptcy filings, Haas officials charge that the brokerage firm was forced into bankruptcy shortly after the October 1987 crash because Rothschild suddenly refused to accept its trades.

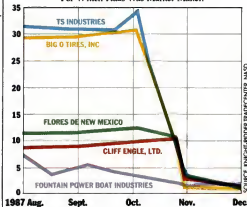
At least one Haas customer has said that she was told that Rothschild would not process sell orders from Haas customers after the crash unless they were accompanied by a comparably sized order to buy.

An attorney for Rothschild says his client was a victim of Haas's alleged misconduct and is out \$26 million as a result.

How much did investors lose? Investigators estimate

## DOWNWARD MOBILITY

Pre- and Post-Crash Values of Five Stocks For Which Haas Was Market-Maker.



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more than \$100 million in TS Industries alone was lost when the stock fell from its inflated pre-crash price of around \$30 a share to its current price of 50 cents. "And that's just the one stock," says one person familiar with the case. "It gives you an idea of the money involved."

## DOLLAR ILLS

WHAT'S GOING ON WITH THE DOLLAR?

"Everyone is worried about another October," says Peter Rona, head of IBJ Schroder, a subsidiary of the International Bank of Japan. "They're afraid of the thing tipping over."

"The thing" is the stock market. "Everyone" is the central banks around the world.

Rona, who is an authority on world interest rates and is well connected with major central banks around the world, says the banks are concerned that a further weakening of the dollar will cause U.S. interest rates to go higher.

Interest rates here are already high, thanks to the Fed's fight against inflation. Even lowly money-market accounts in the U.S. are paying 7.41 percent these days. While rates may have to go up if inflation gets worse, the authorities don't want to boost rates to prop up the dollar.

Rona says that's why central banks, including the Federal Reserve, have been buying dollars lately in hopes of boosting their value. (Most recently, they've been selling dollars, but only because developments like the rise in oil prices appear to have overly strengthened the dollar.)

Intervention can't keep the dollar strong for long, Rona says, though as long as the markets are in a good mood over the new administration, they're likely to play along with the central banks.

But once Bush's honeymoon with Congress is over, Rona says, trouble could start.

## IT'S A FLOSS-UP

AN UPSTART DENTAL-PRODUCTS COMPANY called Princeton Pharmaceuticals, Inc., is going tooth-to-tooth with pharmaceutical giant Johnson & Johnson over dental floss. Princeton has asked the FDA to deny J & J's 1986 request for approval of its sodium fluoride-treated floss. It claims J & J never conducted clinical tests to back up claims that fluoride makes for a better floss.

Princeton Pharmaceuticals says it will provide test results showing that its own treated floss is better than ordinary floss because it contains stannous fluoride. Johnson & Johnson should be required to do the same, it says. J & J had no comment.



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## THE UPPER CRUST

*In October 1988, a logging-company helicopter drifted off course over the Amazon rain forest and set down in an unmapped clearing. The craft was immediately surrounded by menacing pygmies, who took the pilot back to their village. To his shock and astonishment, he found the tribe to be utterly under the sway of two middle-aged white women, who were worshipped as queens and goddesses. They were none other than Grace van Schuyler Knickerbocker and her twin sister, Gertrude, "the dashing postdebutantes," the famous young aviatrixes whose single-engine seaplane had disappeared in 1968 in the course of an effort to traverse South America diagonally from the mouth of the River Plate to the Andes.*

*Offered the chance to return to civilization now, the sisters were torn between curiosity and their sense of obligation to the tribe. In the end, Grace boarded the helicopter while Gertrude stayed. Grace promised to write regularly, and the helicopter pilot, sworn to secrecy, would see to it that her monthly letters would be delivered.*

Sutton Place,  
January 21, 1989

Darling Gertrude:

Well, my dear, such excitement, such fuss! You would have thought I'd actually done something! Not just sat happily in the jungle these past twenty years. Actually, I'm not so sure you weren't the lucky one—New York has changed so—but you'll just have to bear with me while I catch up.

They didn't actually give me a ticker-tape parade. You remember how Mother (who's dead, incidentally, but more about that later; first things first) used to go on about Lindbergh? Well, there's none of that now, no Grover Whalen greeting people or keys to the city, mainly, I gather, because there aren't any keys left to give, since the real-estate people are keeping them all for themselves, ha, ha. I did get taken to meet the mayor, a fat, bald, unattractive man with what Uncle Phineas used to call "a bit of side" to him, who's apparently two steps ahead of the sheriff.

The big news is that one of the Bushes—you remember that dreary lot, from Greenwich?—has just become president and everyone's absolutely beside themselves with excitement, although if you ask me, the people making the most noise are hardly Brown Brothers quality but rather the sort we used to have to dance with at those ghastly mixers, you know the type, from really second-rate boarding schools, like that place near Danbury, the kind that used to advertise in the *Times* (and wait until I tell you about that!).

Be that as it may, I've been taken in hand by Cousin Rufus—you remember, the one who was so stupid even the odd-lot firms wouldn't have him, except now he seems to be making millions as the sort of in-house stockbroker and dogbody to this really quite disgusting shopping-center man.

It seems Rufus gave some huge sum of money to the GOP, so off we went downtown to this perfectly ghastly celebration party at some fake sort of cowboy saloon. Apparently, there just aren't any decent nightclubs anymore. What used to be El Morocco seems to be full of hairdressers. And do you remember what fun the old Le Club was when it was in Steve Calhoun's studio? Well, they've moved it to this dreary, pompously got-up place under the Queensboro Bridge filled with a lot of seedy-looking little men and their tarts, all swilling Dom Perignon as if

it were Coca-Cola. I do mean little, darling. Everyone who's anyone seems to be about two feet tall, so at least my years in the jungle weren't a total waste when it comes to dealing with pygmies! Anyway, back to the Last Chance Saloon or whatever they call it: Everyone dressed up à la wild West, although none of them looked much like the wranglers on Uncle Dudley's ranch but more like a bunch of tourist-class passengers got up for costume night on a cruise ship. And as for the women! . . . Do you remember the time Cousin Deighton was censured for bringing a streetwalker right into the bar of the Brook Club, except it turned out to be his accountant's wife? Well, you get the idea.

Apparently, darling, nobody goes out anymore. If they do, it's to some great galumphing charity party at \$1,000 a ticket, although I gather no one gives to things like their children's schools—only to whatever gets their name in the columns. Any-



*Fake cowboy saloons have replaced swank saloons.*

way, they've bought up all the big apartments on Park and Fifth and crammed them chockablock with English furniture, and they throw these enormous stuffy dinner parties, footmen behind every chair, food so cute you want to throw up.

Not that they don't jump to attention whenever a man named Trump appears. Hail the conquering hero and that sort of thing. He's the fellow who put up this gaudy building where Bonwit's used to be. Do you remember that television parking-lot attendant you had such a crush on when you were at Farmington? Cookie, or Wookie? What was that show called? *Something-something Sunset Strip?* Well, this fellow's the spitting image.

Anyway, I have to run. You'd never forgive me if I didn't drink it all in, so now I'm off to a cocktail party some man from New Jersey the Renshaws know is giving to show off his new wife. They're holding court at the Metropolitan Museum! That's right! Poor old Roland Redmond must be spinning in his grave! Anyway, darling, do tell Omoo that I miss him and the children and I'll try to find him some presents, although, sadly, the old Abercrombie's is gone. I hope you got the cassava crop in on time. I'll write soon. Much love, darling.

Your adoring sister,

Grace



## FAST TRACK



EDITED BY DANIEL SHAW

## THE 'THIRTYSOMETHING' WATCH

## Broadcast Blues

SHE NEVER WANTED IT TO happen. If Anne suspected she might have to stay late at the office on a Tuesday night, she would set her VCR to record ABC at 10 P.M. And now the worst had happened: She hadn't pushed the proper button, so the tape was blank, and she didn't have any inkling about what had taken place on *thirtysomething*, the show that everyone talks so much about.

Anne called her friends—the investment banker, the vision researcher, the newspaper reporter. Had one of them, by any chance, recorded the episode?

"Record it?" each gasped, one after another, reminding her that they're always home watching TV on Tuesday nights.

The next morning, Anne pieced together the plot of the

But that knowledge didn't soothe her; it made her feel worse, because she couldn't join in the debate and

analysis. Although an episode of *thirtysomething* lasts only 60 minutes, the postmortem lasts seven days.

"Ellyn has so many neuroses. You can't even hug her," one single guy ventured. "And big deal if Woodman uses mousse. . . ."

"He's the perfect man," said one woman.

"Just this season," someone else cried. "Last season, spending the night was too much of a commitment."

"C'mon, guys!" said someone else. "It's *only* TV."

ANDREW ROSENSTEIN

## BRIEF LIVES

## FOLLOW THE LEADER

THE MEMBER OF THE NEW YORK CITY BALLET who spends the most time on the stage of the State Theater is someone the audience never sees. Rosemary Dunleavy, the NYCB's ballet mistress, who rehearses the company's dancers, is the only person who knows virtually the entire Balanchine repertory by heart—almost every role in more than 50 ballets. "I've never counted them," she admits. "It's too frightening."

A delicate-looking native New Yorker in her forties, Dunleavy joined the City Ballet in 1961. Within a few years, "they noticed that I remembered my steps and everyone else's, too, so Mr. B. asked me to help out," she recalls. "Eventually, I began to learn all the parts in one ballet after another. I would learn them as they were being taught to someone else." Dunleavy doesn't really understand how she remembers ballets. "My memory is cued a lot by the music, and I have a body memory from doing the steps. I thought everyone could do it—until Mr. B. asked me to work with him."

Dunleavy, who retired from dancing in 1971, also helped Balanchine when he created new ballets. "When Mr. B. was choreographing, he would do something for one group and move on quickly," she says. "Later he would ask me to demonstrate what

he had created earlier. And when he was choreographing for the principals, he might have forgotten exactly what he had done for the corps a few days earlier, and I would show him the steps so that the principal

choreography would be complementary."

What would happen if she suffered amnesia? "A couple of years ago, it might have caused real problems, but today we have videos of the ballets," she says, explaining that dance notation was used in the past. "You can see the steps, but it's easier to get the style right if you have someone who



Dunleavy: "It's too bad Mr. B. isn't here now."

worked with Mr. B. or with the company."

Dunleavy still takes company class every day to stay limber so she can demonstrate steps. She has the brisk, efficient manner of someone who knows that "there is never enough time," for she's also in charge of the daily rehearsal schedule, juggling a dozen ballets, 104 dancers, five rehearsal studios, eight rehearsal pianists, and five assistant ballet masters. "There are too many variables to put this on a computer," she says.

Dunleavy believes the company's dancers are better than they've ever been. "It's too bad Mr. B. isn't here now," she says, "because he would have done phenomenal things with the facility the dancers have today." ALEXIS BESPALOFF



missed episode from her co-workers. She learned that Ellyn, the career woman, and Woodman, her new live-in boyfriend, were putting down roots just as her parents were getting divorced.

## SOUNDS

## ROCK OF AGES

ON A STEAMY SUMMER night in 1974, a year before *Born to Run* was released, Bruce Springsteen played the Bottom Line for the first time. "The shows were interminably long," remembers Allan Pepper, a co-owner of the Greenwich Village club. "He didn't really have it together, but you saw he had a vision. It wasn't quite there yet. He was just reaching."

When Springsteen returned for five nights in August 1975, he gave ten unforgettable, high-energy shows. Stanley Snadowsky, Pepper's partner, remembers that the Boss stalked the stage and "ultimately climbed on every possible thing."

After fifteen years, the Bottom Line has become a pop-music landmark that still introduces New Yorkers to new groups—Bruce Hornsby and the Range, the Robert Cray Band, Edie Brickell and New Bohemians. Indeed, the 400-seat club's bookings are a catalogue of seventies and eighties sounds: Talking Heads, Tom Waits, the Cars, the Ramones, Elvis Costello, and Lou Reed have all played there; so have David Johansen, James Taylor, Billy Joel, and Jerry Garcia.

Pepper and Snadowsky, both 46, vividly remember opening night—February 12, 1974—when Dr. John performed for a packed house that included Mick Jagger, Carly Simon, Edgar and Johnny Winter, and Don Kirshner. The night ended with a jam session, as many others would, featuring Stevie Wonder.

Pepper and Snadowsky had been working toward that night for nearly a decade. Childhood friends from Flatbush, they went into the music business in 1965.

Pepper, then a social-studies teacher, and Snadowsky, a law student, formed a nonprofit organization devoted to promoting jazz music. While yearning for a club of their own, the pair arranged Sunday-afternoon concerts all over town—at the Village Gate, Steve Paul's the Scene, the Electric Circus—and booked Folk City for two

Davis), folk and country music (Bob Dylan joining Muddy Waters onstage; Dolly Parton), and comedy (Jay Leno). And many artists remain faithful to the club. David Bromberg, who has played the club roughly 40 times, has headlined all but one of the anniversary shows. (He'll be there February 10–12.) "Those are the most

Bottom Line," says Lou Reed.

Still, Pepper, a short, impulsive workaholic who books the talent, and Snadowsky, a hefty lawyer who manages the finances, have at times struggled to keep the club filled. In the early eighties, the club's popularity began to fade. Not willing to pull up the tables and chairs to make room for dancing, the owners

presented more jazz and musical revues and showcased local bands.

"We had to get more creative in our booking," says Pepper. "Our attitude was that we would keep the club closed and stay dark rather than put in acts that didn't measure up."

They started presenting concept shows, including the wildly successful *Leader of the Pack*, a tribute to sixties doo-wop songwriter Ellie Greenwich, which ran for more than a month before moving to Broadway. The owners did a balancing act, attracting a new crowd with Prince, John Cougar Mellencamp, Bryan Adams, and Squeeze, while also luring aging baby-boomers to hear Tower of Power, the Roches, the Turtles, Sonny Rollins, and Kris Kristofferson.

Suzanne Vega, who first gained attention at Folk City, headlined eight shows at the Bottom Line in 1985, just before she became a fixture on MTV. "The club seemed huge," says Vega, who went on to play larger venues like Radio City. "Now it feels like a very intimate and

homey place that I feel comfortable playing."

"We had a vision when we opened this place, and we've stayed true to it," says Pepper. "We plan to be here," says Snadowsky, "into the twenty-first century."

ERIC HOLLREISER



Barry Manilow in 1977.



Johansen in 1975.



Pepper and Snadowsky last week.



Springsteen in 1975.



Costello in 1975.



Simon and Taylor in 1976.

years. When the Red Garter, a Village bar that featured Dixieland music, closed in 1973, the duo quickly signed a lease on the space with the landlord, NYU.

Though usually thought of as a rock club, the Bottom Line has presented jazz (Miles

special shows I do all year," says Bromberg, who had his wedding reception at the club in 1979. "You can always expect things to be done well. And it's not just cold New York efficiency."

"I've never enjoyed playing in a club more than the

## NORTH SHORE

## The Shell Game



Flower: "People and oysters don't get along."

ON THE WEST SIDE OF Oyster Bay, an area ringed by huge, Gatsbyesque estates, there's a lovely harbor where a few old fishing boats dredge

the bay bottom for oysters.

But these oystermen aren't like their forefathers, who gathered wild oysters from sailboats. They are shellfish farmers who harvest oysters spawned in hatcheries, grown in tanks and on racks, planted on prepared oyster beds, and protected from predators

like starfish and ducks. "There hasn't been a wild oyster dredged in Oyster Bay Harbor since 1930," says 86-year-old H. Butler Flower, the last commercial oysterman on

Long Island and president of Frank M. Flower & Sons, purveyors of Pine Island oysters since 1887.

When Butler Flower followed his father into the oyster business in the twenties, there were more than 250 oystering companies on Long Island. But as Oyster Bay became more polluted, oystering slowly died out. "People and oysters don't get along," says Flower, who started a modern hatchery in the late sixties, finally got it working perfectly in 1970, and has been harvesting cultured *Crassostrea virginica*—the East Coast oyster—ever since.

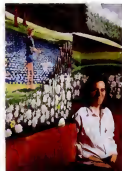
Pine Island oysters, named after a strip of land in Bayville that was once an island, shouldn't be confused with bluepoints (named after a town on the South Shore). Now that cold weather has set in, Pine Island oysters are at their best—plump and meaty. They cost a little more than most bluepoints, but they're worth it. LAURENCE SOMBEKE

## CLUB NOTES

## Good Clean Fun!

WE LABOUR TO BIRTH OUR DANCE WITH THE EARTH, reads the carved-redwood sign over the entrance to Wetlands, a new club in TriBeCa. Taking a cue from the success of the musical fund-raising events of recent years (like the Grateful Dead's benefit to save the rain forest), Larry Bloch, the club's owner, plans to mix New Age political activism with old-time rock and reggae.

So in contrast to its



Bloch at Wetlands.

neighbor, the club B<sup>2</sup>, which has an automated teller machine by the dance floor, Wetlands (161 Hudson Street) has an "earth station," with a giant bulletin board and calendar that will let clubgoers know about environmental and political rallies.

Bloch, a 35-year-old environmental activist, denies that he's trying to preach to New York's traditionally decadent night crawlers, so Wetlands will serve liquor, along with juices, herbal teas, organic coffee, and vegetarian snacks like raisin-nut bread and sprout sandwiches. And Wetlands will even have a VIP room of sorts called the Inner Sanctum—which will be, appropriately, a no-smoking lounge. ROSINA RUBIN

## MOVIES

## SWEET VICTORY

KEITH GORDON IS invariably remembered as the Kid.

He played the Kid investigating the murder of his mother (Angie Dickinson) in *Dressed to Kill*. He was the Kid who drove the haunted red Plymouth in *Christine*. He was Rodney Dangerfield's nerdy son in *Back to School*. But Gordon, now 28, was outgrowing these teen roles, so last year, he made a transition and became a director.

His new film, *The Chocolate War*, is set in a Roman Catholic boy's school where the ambitious headmaster decides to double the quota for the annual fund-raising chocolate sale. Despite the support of a powerful secret student society, the headmaster's plan is thwarted by a

student who refuses to sell even one box.

"It sounds like a not-very-intriguing *Afterschool Special*," says Gordon, who adapted the screenplay from the 1974 novel by Robert Cormier. But the film captures in its cold, stark scenes a constricting circle of fear in this insular school

community. "It was the first novel I'd read that captured the pain of adolescence," he says. "It rang very true about being pressured and confused."

Gordon wrote the screenplay in about five weeks and shot the film in 24 days for \$700,000. The movie opened in November on the West Coast to rave reviews.

The son of New York actors, Gordon, like the film's protagonist, had his own problems at school. While at Dalton, he had a run-in with administrators who thought he spent too much time working in movies, so he left before graduating.

Having worked with such directors as Michael Bennett, Bob Fosse, and Brian De Palma, Gordon contends he received all the education he needed on the job. "I've spent my life," he says, "on film sets." JOHN DEGEN PENER



Keith Gordon: Kid no more.

LORD & TAYLOR

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# H LINE O T

## THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

### DANCE

At City Center, the Basal Ballet performs Heinz Spoel's *La Fille Mal Gardée* (on January 31 and February 4 and 5) and *La Belle Vie* (February 1, 2, and 3). Both are lively and charming: no broken hearts, mean, rotten stepmothers, or transfigured birds.

### ART

"Personal Exposures": A few of the photographs included in this exhilarating Elliott Erwitt retrospective are virtual icons, and all of them share Erwitt's witty, humane perspective on life (at the International Center of Photography, 1130 Fifth Avenue, at 94th Street).



Elliott Erwitt/Magnum

### SHOPPING

A good shoe shine is hard to find: In Bloomingdale's lower-level men's store, check out Sam Sparks Monday through Saturday.

Carla Zampatti: This Australian women's-wear designer—specializing in simple, crisp linens for day and silks and satins for evening—has opened her first New York store, at 142 East 73rd Street.

### TASTINGS

BY ALEXIS BESPALOFF

Madeira—the most popular wine in Colonial America—is making a comeback, and one of the best buys is Cossart, Gordon's Rainwater (about \$12).



Robert Hall/Red

### NIGHTLIFE

Harry Connick Jr. at the Oak Room (above): A consummate young jazz pianist with the finesse of an old master, Connick plays Tuesday through Saturday at the Algonquin until February 4, and February 12 and 13.

The eccentric downtown musican and actor John (Stronger Than Paradise and Down by Law) Lurie brings his Lounge Lizards and their hot band of cool jazz to the Puck Building February 2.

### MUSIC

*Falstaff*: When this new production of the Verdi Opera opened in Europe last year, West German director Peter Stein and the Welsh National Opera were extravagantly praised. The same production debuts at the Brooklyn Academy of Music on February 2 with the Princess of Wales in attendance. Mere commoners can get tickets for February 4, 6, and 8.

*Mystery Girl*, Roy Orbison: There was nobody better, as his last, posthumously released, album proves (Virgin Records).

### VIDEOS

*Someone to Love* (\$79.99): Henry Jaglom directs Orson Welles in his last performance.

*Bruce Springsteen: A Video Anthology* (\$24.98): The Boss in action.

### MOVIES

Frankly, my dears, we do give a damn! And to celebrate the fiftieth anniversary of *Gone With the Wind*, a newly restored print is being shown at Radio City Music Hall for three performances. (Tickets available January 31 at 2 P.M.)

### FASHION

Wrist moves: Charm bracelets are showing up as a flirty, retro alternative to all that big, clunky Chanel-style gold jewelry. This year's models are a far cry from the hokey version all the girls wore in high school. This time around, they're bold and weighty—seriously charming.



Saks Fifth Avenue

### TELEVISION

*A Raisin in the Sun* (page 86): Danny Glover is great in this "American Playhouse" production, which is simply luminous. Lorraine Hansberry's play seems stronger than it ever has before. (Wednesday, February 1, 9 P.M.; Channel 13).



Random

### BOOKS

Hence, Brad Leithouser: The crafty world of chess, the millennium, computers, and the emergence of a young Japanese prodigy who composes in the grand styles of Mozart and Haydn are part of Leithouser's futuristic novel (Knopf; \$18.95).

*Treasures of American Folk Art*: This sumptuous collection from Colonial Williamsburg's Abby Aldrich Rockefeller Folk Art Center is a first-rate look at a home-grown phenomenon. Many of the pieces are also now on view at the Whitney (New York Graphic Society Books; \$35).



David Kelley



Ken Colville



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NEW YORK

# IN THE KINGDOM OF THE BRAIN

BY JULIE BAUMGOLD

**D**R. ROBERT JARVIK, THE BIOMEDICAL ENGINEER WHO INVENTED the first permanent total artificial heart, and Marilyn vos Savant, a writer who may have the highest IQ ever recorded, live and work in a large, anonymously fancy high-rise building across from Fordham University near Lincoln Center. There Dr. Jarvik is developing his new heart, the Jarvik 2000, and looking for medical centers to house his heart-research program, while Marilyn vos Savant writes her "Ask Marilyn" column for *Parade*, works on her book, *Brain Building*, plans a new lecture on problem solving, and rewrites a trunk of old manuscripts from another life before she met and married Jarvik, before this late wild love seized and changed them both.

Marilyn vos Savant and Robert Jarvik met two years ago, when they were about 40, after other lives and children. They are both desperately anxious to leave their pasts, to wipe them off the record, as though their lives and work only began when they found each other and set out on their real life's work—his new heart. They married very quickly. Neither had ever felt understood or appreciated in this way before. They are still in the first flood of love, enraptured with themselves and with each other, full of respect. They walk through the Metropolitan Museum, their fingers, banded with wedding rings of pyrolytic carbon—a substance in the Jarvik 2000—just touching. They sit with their dark heads together, talk-

HOW LOVE CHANGED  
THE SMARTEST  
COUPLE IN NEW YORK

PHOTOGRAPHED BY HARRY BENSON

Illustration: David



*Marilyn vos Savant, who  
may have the world's  
highest IQ, and her  
husband, Dr. Robert  
Jarvik, inventor of the  
artificial heart.*

## IN THE KINGDOM OF THE BRAIN

ing ardently about objective truth and the cosmos. Like many lovers, they look alike—both dark, thin, and very pale. Jarvik says that when they are in a candlelit restaurant, they feel a haze around them, the rest of the room dims, and they focus only on each other. They are almost like a pair of Anne Rice's ancient vampire minds singing to each other across the cold distances, unheard by humans. They live a very private, intimate life in the kingdom of the brain, deep inside the city.

**H**ERE, HIGH UP IN THIS BUILDING WITH THE OVERSTATED lobby and the tiny cells upstairs, they live without children or pets or distractions. There are none of the messes and impediments of ordinary life. They are usually hooked to their computers—she to her IBM PC; he to his new Silicon Graphic iris work station, on which he will be able to see his new heart rotating in three dimensions. They live mostly in the silence of work, not seeing or knowing many people, often not noticing the famous faces when they do see them. They are isolated, disconnected from magazines, television, all the germs, pollutions, and ugly squeals of popular culture, except when they choose to use them for their own devices. They live in an apartment that they do not reveal, though it is supposed to be brilliantly bright and postmodernist, with two four-foot-high sphinxes in gold leaf and a glass table supported by columns. They have both just sold their houses to stay here.

They are serious, very cautious people, amply protected by Philippa Wyn-Evans, the secretary they share; protected, too, by their demeanor, which is formal, alert to offense, quite out of late-twentieth-century time and space. They take each other very seriously and expect the world to take them as they deserve, to see how special they are, that they are gifted and ready to release their gifts.

In Jarvik's office elsewhere in the building, there is an inner and outer chamber. In the inner one, he reads research-grant proposals for the National Institutes of Health and works with his heart. The old Jarvik hearts, about eight of them, are on a counter to one side. Some are large, yellow, and rubbery—made of polyurethane elastomer and sprouting valves—and there is another, quite different, heart, a stainless-steel tube. There is no finished Jarvik 2000 yet, but it will look rather like the tube. It is revolutionary.

The Jarvik 2000 is implanted inside the human heart. It is not meant as a bridge to human transplant; rather, it is meant to stay in the heart forever, or as long as forever can be in these cases. It has an ultimate simplicity, using one moving part—it's a bionic (Jarvik prefers the term "prosthetic") heart within the heart. There have been other rotary blood pumps, but this is a rotary hydrodynamic axial-flow pump. The valves have been eliminated and the whole device miniaturized. It is installed inside to prevent infection, the fatal flaw of past artificial hearts. If all goes well, it should be implanted in the first human in three to four years.

Over and across from the hearts are Jarvik's Walls of Fame, with front-page headlines from around the world. UN MALADE REÇU EN COEUR EN PLASTIQUE, THE IMPLANT DRAMA, and so forth, from the happier stages of artificial-heart implants, before a number failed. (The five recipients of the "permanent" Jarvik 7 have died—although their lives were prolonged an average nine months. Of the other 125 or so bridge-to-transplant patients, about half have left the hospital.)

In the outer chamber, Philippa sits against gold-flocked walls ready to ward off the time wasters in an otherwise bare room, with only the computers and two chaises longues placed dead center in head-to-toe position.

Two crystal hearts and two perfect green apples in a crystal dish rest on the edge of Jarvik's long, shiny black desk totally bordered in black leather. Everything gleams, unscratched, unmarred, as though it, too, has no history; it, too, has just begun life. Robert Jarvik is slight, his dark hair limp, his voice both old and young. When he talks about Marilyn for the first time, his face reddens. Shortly after he met vos Savant, before they married, his company, Symbion (for "symbiosis" and "bionics"), was taken over against his will, and he was fired, whacked right out of Utah and into Marilyn's world and apartment in New York. He took with him his commitment to a permanent artificial heart, though his Jarvik 7 is still being widely used as a bridge to transplant until human hearts can be found.

"He is a high flier," says one doctor, "and without high fliers, how can anything get done?" Certainly in his research he is a loner. The federal government has turned somewhat from its commitment to the permanent artificial heart for now, and he is paying for his own research.

Robert Jarvik has changed Marilyn vos Savant. She waited most of her life to be a writer, but just now, she has decided to work with Jarvik on the heart, in the lab—to put on a lab coat and live his life.

Marilyn vos Savant has changed Robert Jarvik. "The two of us is me," he says, trying to explain. She understood him and gave him confidence. He says that he started to develop intellectually only when he met her.

"She is the first person I know who really understands things," he says, meaning both him and the universe. "It's a level of understanding I never imagined. I do not feel I am the same person I was. Now I am interested in truth. Then, I was interested in what I could make work. It was more emotionally comforting to fool myself."

Soon after Symbion, Jarvik knew how to proceed with the next heart, the Jarvik 2000. He no longer needed the approval of others to know he was right. He was ready for basic scientific research, to approach it long-term, not as a business. But Marilyn's influence went way beyond that, into the starry

heights. He began to see the most fundamental concepts of the universe completely differently from current theory.

For instance, Jarvik thinks the theory of relativity is probably wrong. He thinks the big bang theory is wrong. He thinks the concept that matter exists is a "misunderstanding." Rather, matter is a form of stabilized localized energy. He doubts there are black holes in space. He doesn't believe in the expanding-universe theory. He doesn't accept the interpretation of the redshift data. And all this has happened since Marilyn opened his mind. He has the confidence to challenge the universe. His mind is now free for mental romps as well as the mechanics of the axial pump beating silently within the human heart. When Jarvik would press his ear to the chest of a Jarvik 7 patient, he could hear the valves clicking away. But this new heart is completely and forever silent. It is small and rather elegant, and the blood still washes through the human organ.

Jarvik tinkers with his jeweler's tools in this space that must do as a lab for now. He considers the universe and his mind flies out. He now lives as though he had received the second chance



THEY ARE ISO-  
LATED-DISCON-  
NECTED FROM THE  
SQUEALS OF POPU-  
LAR CULTURE.



After the operation putting the Jarvik heart in Barney Clark in December 1982.

many of his heart patients got. Nothing is impossible to him here, up high with her, in the kingdom of the brain.

**T**HE MOST IMPORTANT THING I HAVE LEARNED FROM HER IS to think about what reality is, rather than allow an emotional viewpoint to fool me," he says. Thus, he abandoned the Jarvik 7 and began again. Vos Savant had said, "Go back to ground zero, and don't be emotionally committed. Let the facts pat the theory into place." Now, when they give a lecture together on "Problem Solving," they use this time in their lives as a model.

"When I was fired, I was able to sit back and start over. I had been emotionally locked out from making the next leap in thought," he says. If the Jarvik 2000 works, this may be what the woman with perhaps the greatest tested brain in the world has done best until now—encourage her third husband. Of course, Marilyn vos Savant is just beginning. She only earned enough money to buy back her life, put her reputedly brilliant children in medical school, and—using her childhood IQ score, the 228 listed in *The Guinness Book of World Records*—move to New York and start her life as a writer two years ago. She had come from a small gray room above her parents' bar in downtown St. Louis, married at sixteen, had two children by nineteen, two husbands, until, by having the score announced, she made the life she always expected. She was now "the smartest person in the world." This was her billing, her gimmick, her doorway out and into a whole industry of brain merchandising. People would read and listen to the words of the smartest person in the world.

No one who knows vos Savant fairly well could doubt she has an extremely high IQ, that she is eerily smart and scored a 167+ on the Stanford Binet when she was ten, but then the saga of the 228 gets a little complicated. Its derivation is murky, and even the man who helped present it to Guinness and compute the 228 now computes 218. Before the score, no one

seemed to pay very much attention to the *oeuvre* and opus of the then Marilyn Mach, who, perhaps because of teenage love, graduated 178th in a high-school class of 613.

**W**E ARE MADLY IN LOVE," SAYS JARVIK. "SHE showed me an example of what there is to respect intellectually. . . . When it is true, she knows it, and stays with her position."

Vos Savant "overhauled" Jarvik's taste in art, which ran to "spontaneous" things like Michelangelo's *Slaves* in Florence, those giant figures trapped in blocks of stone. Are they trying to get in? To get out? They are the supreme image of "blocked," an image known to engage more than one Jewish doctor, especially one who, like Jarvik, failed to get into fifteen medical schools, whose college grades were average, who never felt understood before he sought out the woman with the best score in the world. Vos Savant's artistic taste runs, he says, to "fine classical beauty full of meaning, symbolism, and passion." She likes timelessness. They both dislike some Impressionism and Picasso.

If it had not been for Robert Jarvik, Marilyn says, she might have disappeared into Europe. She could see herself reclusive and solitary, "moving from café to café, manuscript in hand, in search of intellectual purity and nonalignment." Jarvik convinced her this could be done here in her apartment in the middle of Manhattan.

Between them, there is much talk of truth—absolute objective truth unsullied by emotion, untainted by politics. The other end of this divine truth is self-deception.

"Can you distinguish between the objective and the real? Reality is more descriptive and objectivity more assessor," she says.

"Maybe objectivity is the process of understanding reality," says Jarvik.

"Yes, reality is not that easy to define. You go to Rome and see the Pantheon. It is considered a church today, but it was

## IN THE KINGDOM OF THE BRAIN

built in 50 A.D. with Agrippa's name on it. With papal influence, it was remade into a church," she says.

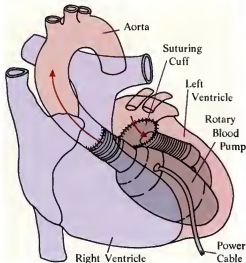
They can go on nattering happily like this as though it were the first time anyone ever had these thoughts, two minds trying themselves out on each other. Is it a true dialogue or is it a performance? They have been known before this to burst happily from their solitary kingdom into the thrilling glare of media attention.

Most people who meet Marilyn vos Savant once don't see a staggering intellect with original thoughts. They find her ordinary. Perhaps a bit chilled and wary, withdrawn at moments, but ordinary. This may be her mask. She probably put it on when she was a little girl in gifted classes, taking tests, being observed through a two-way mirror. She began to feel watched. She looked around her class at the other gifts, and she

### HIS



The Jarvik 2000, Dr. Robert Jarvik's newest artificial heart, is a pump designed to be implanted within a human heart. It has a single moving part and no valves. The Jarvik 2000, which is trademarked, is not meant to be a bridge to the transplant of a human heart; rather, it is supposed to remain in place for the life of the recipient.



thought they looked and acted weird. They were freaks who slapped down their finished test papers on the teacher's desk ten minutes after the exam had begun. They showed off. They stood out. They had to go out of their way to look so bad, to dress so poorly, she thought. It seemed stupid to Marilyn. It was better to spend the extra test time checking your answers, better not to stand out. Marilyn never was friends with the other gifts; her friends were from the outside. And she curled her hair and dressed as well as she could for a girl without money and never skipped a grade till high school, when she was married and in a hurry.

She is still dressing that way—like the most popular, pretty, average-brained girl, anxious to fit in, lusting for the average. Well, perhaps she is a little dramatic. She and Jarvik are not

averse to TV appearances, lectures, the attention that has come with *the heart* and *the score*. She wears long sweeping skirts, makeup, big, wide belts to emphasize her small waist, an emerald silk blouse under a black Anne Klein II suit, or a sweater covered with red hearts. Her black hair tumbles recklessly but not undeliberately over her shoulders in romantic waves and curls; her skin is dead white, her lips red. And all this is not so much running toward something as running from the poor little freaks—and this is how she saw them—who stood out in their funny clothes. Marilyn vos Savant believes success in life depends more on social skills than on intellectual skills.

The most popular, divinely average, pretty. . . . But sometimes Marilyn can't help herself. Her impatience shows. She has clicked off. This is her protection. A tiny warning frown blooms between her dark brows.

Where is this taking me?

Why am I wasting time here?

What's in it for me if I suffer this fool?

Which, you would think, would make living in New York perfectly intolerable for her. But no, she says her magnificent brain neither hurts nor helps her much here, and there is the cappuccino, the restaurants (she and Jarvik love to eat, and "dinner is a sacred ritual," she says), and the fast pulse, which she craves. She does her hair, puts on her mask, pulls her belt in tight, and goes down the street observing.

It's 7:30 around Lincoln Center, and the people are walking slowly. At 7:45, they are faster. At 7:55, they are flying by, the high heels clicking with the rhythms of big-city glamour. At 8:05, the men with their scarves flying are racing in. Sometimes, Marilyn can't resist showing off a bit. She will take someone from out of town to a restaurant near Lincoln Center and at 7:40 announce, "In ten minutes, this place will be empty." And they gasp and say, "How did you know that, Marilyn?"

On the street, vos Savant is always watching. She is thinking.

*Q. Should a woman ever hide her intelligence?*

—Anonymous

*A. A woman, like a man, should hide her intelligence only around her enemies.*

Which, if you think about it, is a pretty peculiar answer. But this is the kind of thing that engages vos Savant's wit. She gets up at night and writes these answers to Anonymous on her computer, and she writes letters to a talk-show host in Italy, a singer-actress in Paris, a stockbroker in Australia, a book publisher in Japan—her network, friends and fans.

She and Jarvik think for pleasure. Talk is their sport, though, of course, they work out.

*Q. Why do like things tend to cluster together—for example, leaves on a tree, gold crystals in a vein, and rich people?*

—Anonymous

*A. Perhaps it's because conditions suit their particular needs. For example, leaves won't be found growing on dogs, gold crystals won't be found in roses, and rich people won't be found where there are no good restaurants.*

Robert Jarvik and Marilyn vos Savant have very different kinds of minds. Vos Savant is good at puzzles, syllogisms, and riddles, rabbits running as fast as trains, why no two snowflakes are alike, number series, things like that, and Jarvik does not do puzzles. Marilyn was part of the IQ industry. She consulted on an IQ-test manual for Japanese students. She wrote the *OMNI IQ Quiz/Contest*. Jarvik thinks he doesn't have a particularly high IQ. He did rather poorly on his medical boards, the MCATs, which are supposed to predict how well you will do in medicine.

So he studied architecture before switching to premed at Syracuse and finally going to the University of Utah medical school. Vos Savant is philosophical; Jarvik is mechanical, able to fix anything. When she dropped her camera and the lens stuck open, he took it apart. But when vos Savant looks at a test, she does not need the instructions to know what to do and can determine the right answer without needing justification. Of the two, Jarvik is more optimistic.

Marilyn vos Savant has a wide mind. She says she knows things in many fields and is like a "conductor rather than a violinist." She is good at systems analysis, has an excellent visual memory, and is very good at logic. She has no idiot-savant skills at all—no photographic memory, no ability to remember statistics or compute long sums in her head. She says she is best at "objective synoptical analysis," making decisions, problem solving, critical thinking, and analysis. She "factor-crunches" the way a computer program number-crunches. Companies have used her. She thinks she has been helpful about half the

time. The government has never sought her out. In many ways, she has an old mind, an old soul. She thinks in terms of thousands of years. She hates a hardened frame of reference, people who have carried their childhood dogma into later life.

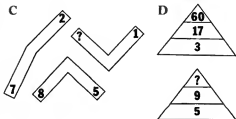
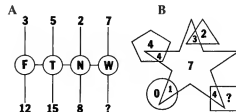
Jarvik and vos Savant have strangely selective minds. He can go to a four-hour opera and the next day not know its name ("It had the most spectacular finish"). She can look at a waiter, order lunch, and an hour later ask the same man to send the waiter to her table. And she forgets her previous IQ scores.

It's hard to imagine what Marilyn vos Savant's mind would have been like (or if, in fact, it would have been any different) if she had been well educated, finished school to the degree she wanted, had a single teacher or librarian or person who ever guided or inspired her. But Marilyn was taught by her father and the culture she grew up in that no knowledge was worth anything unless you got it yourself and worked hard for it.

## HERS



As a ten-year-old student in St. Louis, Marilyn vos Savant got a perfect score on a Stanford-Binet IQ test. Later, she wrote the *OMNI IQ Quiz!* Contest. Vos Savant says the following puzzles are typical of the kind used by IQ tests to measure mental agility. For puzzles A through D, supply the missing number. For E, decide which of the six figures to the right could be assembled into the figure at the left. The answers are at the bottom.



**J**ARVIK AND VOS SAVANT SPEND A LOT OF TIME TOGETHER. They ski and deep-sea fish; they get on planes and roam the world. They make speeches, separately or together. She talks on "Critical Thinking and Problem Solving" and plans to factor-crunch for the Japanese, for whom she can be much more rigorous than she is for her American audiences. He talks on "The Artificial Heart." They know people to call in various cities, heart surgeons, heart recipients, and friends. Here they belong to no set. They do not go to parties or entertain. They invited Isaac Asimov to walk Marilyn down the aisle at their wedding (her father is dead), but Asimov does not know them well. They are their own set. For fun, vos Savant "deprograms" Jarvik of the residue of his past to improve his intellectual capacity, and he does the same for her.

Vos Savant does not read magazines—except for *Scientific American*, *New York*, and the *New Yorker* cartoons. She reads only the front page of the *Times* and only the first two paragraphs of each story—because after that, she sees vile opinion setting in. Recently, she cut herself down to the top half of page one. She does not read *Vogue* or know the names of designers. She does not read the *Wall Street Journal*, though she invests in the market. She hasn't read a novel in years; the last was *Confederacy of Dunces*. She likes the writing of Woody Allen and Fran Lebowitz. She and Jarvik go to museums a lot, really know their way around the innards of the Metropolitan. They go to Lincoln Center. They play Pavarotti's Neapolitan love songs when they eat at home, and it is Jarvik, who is not a surgeon but loves chopping things up, who cooks. Mostly, they go to neighborhood Italian restaurants or they take a taxi to Madison Avenue and try different places, and there—guiltily, for he has seen more clogged arteries than most—they eat.

Jarvik, who married young, had recently divorced when he read an article about vos Savant and sought her out. At the time, she was saying that she wasn't interested in marrying again (for she had been married twice before, for ten years each time), but she went to the library and found a picture of Jarvik, then Warren Beatty-ish and bare-chested. They talked and talked on the phone; he loved her right away. They met in Los Angeles. The first day, they were sitting in the museum looking at a still life of a fowl, a flower, and fruit on a table when a woman passed by. "Just another dead chicken," she said. They began to laugh, half in love in that lonely communion that there is in the kingdom of the brain. Jarvik laughed so hard, doubled up, that the museum guard came over to see if he needed help or a doctor. He laughed, and it was all part of being crazy in love. Five days later, he asked Marilyn to marry him. His best man was Tom Gaidosh, the seventh recipient of the Jarvik 7, a man who had the heart in his chest for four days. He made the toast during their very correct wedding at the Plaza. They had a six-week honeymoon.

When they returned, vos Savant, who kept her mother's maiden name and thinks every woman should, continued to work on her manuscripts, including her 400-page political sat-

A:35. B:3. C:10. D:70. E:6.



## IN THE KINGDOM OF THE BRAIN

ire, *The New Patriot* ("Brave New World with a Woody Allen-ish overtone"), and *The Re-Creation*, a satirical overview of all classical civilizations. If the world was not exactly seizing these manuscripts from her hands... well, vos Savant could be patient. For 42 years she had prepared herself for this inevitable time as a New York writer, the happy slave of minor fame.

Her column, "Ask Marilyn," is a sort of "Hints From Heloise" for the brain and answers such burning questions as "If a genie can do anything, can he create a stone so heavy he can't lift it?" Or "How do you tell the difference between good and evil?" ("You give it power," says Marilyn.) Or "If a man looks at a portrait on a wall and says, 'Brother and sister I have none, but this man's father is my father's son,' at whose portrait is he looking?" Now, this last is a good question. Most people fail to make the required logical leap. They show the ordinary-dumbo lapse in thinking. Marilyn sent out a questionnaire after this one to study the thought processes and why people could not see, even after they had the answer, that it was *his* son's portrait.

"It almost feels like instinct that I know. Early in my life, I learned to use logic and critical analysis," she says.

"But what has she done?" people who hear about her ask. Marilyn has always worked to support her children. But mostly, Marilyn vos Savant has kept a pure mind, resisting the cheap and easy. In the slums of St. Louis and here in New York, her mind has remained unpolluted, despite the daily barrage and brainwashing of junk and nonsense. She has ignored it. She knows less than most people about Karl Lagerfeld. MTV and TNT are just names. And so she may be the last innocent, the lone Tasaday in Manhattan.

**F**OR TWENTY YEARS, VOS SAVANT WAS hidden away in an ordinary lower-middle-class life in St. Louis. She had her beautiful pure brain—uneducated, undiscovered, unintended—and this little secret of the score. She was reading and writing in the nights, buying and selling properties in the days, preparing herself to come out of her "dark ages" into her "enlightenment" and raising her children quite differently from the way she had been raised. Occasionally, under a quite unnecessary pseudonym, she would write an essay or a political satire for a newspaper. She hid her name because she thought her work was garbage and would embarrass her in the "later" she was always waiting for. "I felt I had the responsibility to raise my two children before having a life of my own," she says.

Marilyn Mach was first tested when she was seven years, seven months old. She says she and others in her class hit the ceiling of that test, a modest 127, and it was three years more before they got around to giving her the L version of the Stanford Binet, which required the presence of a trained tester. When Marilyn was a ten-year-old student at Susan R. Buder school, she supposedly got a perfect score on the Stanford Binet. She hit the ceiling of that test, which appears on her school record as 167+. That figure was arrived at by dividing her mental age—recorded as more than seventeen years, ten months ("17-10+")—by her chronological age—recorded as ten years, eight months—and multiplying by 100. But both the month that Marilyn took the test and the mental age she achieved on it are matters of some question—and contribute to the murkiness over the Guinness top score. Her record with the

St. Louis board of education shows she took the test in March 1957; she insists she first took it in September 1956. What's more, vos Savant says she answered some additional questions in the adult portion of the test to bring her score to a mental age of 22 years, 10 months. She says documents supporting her claims were provided by a teacher whose name she now can't remember and sent to Christopher Harding, a Mega-society member now in Australia. Since the exact chronological and mental ages are part of the formula used to determine IQ, both figures obviously make a difference.

But whether or not her score can be jumped from 167+ to 228 and however she has tested since then, no one can take those few life-changing hours from ten-year-old Marilyn Mach.

In 1969, Marilyn was admitted to Mensa, a social organization for those with high IQs, on the basis of her 167+. In the eighties, when her children were grown and she was beginning to feel a void, Marilyn contacted Ronald K. Hoeflin, the founder of Mega, the most selective society of geniuses.

"Marilyn told me she had received a perfect score on the Binet when she was ten," says Hoeflin. "I computed it. I divided 22 years 11 months, which is 275 months, by 10 years 6 months, which is 126 months, and her IQ was 218." He says Marilyn showed him a report card that listed her IQ as 167+, "and besides, there are people with less documentation than she has." What seems to have most persuaded Hoeflin about Marilyn's IQ was her score on the third trial test for the Mega society, a nonstandardized test that he designed. She took this test at home in St. Louis. By the time she took this test, she was in the IQ industry. She was, in fact, an expert.

Guinness had been listing IQs of 196 as the world's highest, but Hoeflin knew there were higher. "Marilyn asked me to write on her behalf," he says, and he did. Norris McWhirter, former editor of the Guinness book, says he based vos Savant's listing on the material from the Mega society. "I haven't got anything original," he says. Thus the highest IQ in the world was born. The door was opened, and out came beautiful

Marilyn vos Savant, who had now taken the name that went so well with the image. "She values it as a way of getting publicity in her literary work," says Hoeflin. "Look, her son was the Junior US Open Chess Champion, and intelligence is inherited. There are others with much less documentation."

So the score existed for Guinness, for Mensa, for Mega, for those who could see or hear Marilyn vos Savant only because of the glory of that number. She used it, wrote to Asimov mentioning Mensa and asking for advice on publishing.

Jarvik uses it, too. "I have been lucky to find love..." Jarvik wrote recently, "my wife, who has the highest intelligence ever measured..."

*Q. Is it the score or the brain behind the score? And have you done enough with it?*

—Anonymous

"There are things I should have done better, too," says Jarvik. "Maybe I should have known to keep the flow high in the pump so Bill Schroeder would not have had a stroke. Did I do enough?"

Throughout her life, Marilyn has had to teach herself. She



FOR TWENTY  
YEARS, VOS SAVANT  
WAS HIDDEN AWAY  
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was left alone in a small dim apartment above her father's bar and grill in the toughest part of St. Louis. There were no books in the house, except *The Hardy Boys* for her two older brothers and an encyclopedia. She came home to an empty house, and she says she liked the feeling of independence. Today, she is still against "over-mothering." She was quite on the fringe of her parents' lives, "never central as children are now." She would never think of beginning a conversation or interrupting in her Old World home. Yet she was free to dress and go to bed and come and go as she wanted.

Her father, a German immigrant from a coal miner's family, blind in one eye and almost blind in the other from an accident, was afraid of his daughter's mind and ashamed of his lack of education. He never dared to give her an answer but made her look everything up.

"He was afraid to cripple my ability," she says. "He believed you don't develop muscles when you are carried."

Her mother worked in the bar downstairs, and she worked late. "It was not a warm atmosphere," says vos Savant.

"I guess you'd call it the lower-lower class. There is nothing lower than that neighborhood in downtown St. Louis," she says. Most of the people lived on the streets, but Marilyn was safe upstairs in the little gray room with the dollies all around, or in the yard with her many friends. When she was still in high school, she married a man in his twenties with a master's degree, and that's all she will say. Her Italian mother and grandmother had married at sixteen, and it "seemed the normal thing to do."

"I had no sense," she says. "No sense." But while working and taking care of her babies, she went part-time to Meramec Community College, then briefly to Washington University in St. Louis, and tried to take philosophy. Her parents thought she should be studying something practical and made her quit.

Jarvik's childhood was more in the loner-prodigy mold. His father was a GP in Stamford, Connecticut, who used to do general surgery. Robert Jarvik was a boy inventor who received five patents and designed a surgical stapler when he was seventeen. Jarvik liked to do things by himself, or he stayed with his older brother's friends. "I was not a social animal. I liked to make things," he says. When his father developed heart disease, he switched to premed, took a master's in occupational biomechanics, and began his race to make his father a heart and save his life.

But all this is the past. It is now forbidden. Time began two years ago, when vos Savant and Jarvik linked. "I like to consider this my first marriage," says Marilyn.

Vos Savant says she has never felt on another plane from the thundering herds. Both she and Jarvik believe they should be part of the world and its processes. "Work to be mainstream," Jarvik wrote in an essay to future generations. And yet, neither in their lives nor in their work (except for *Parade* and their bursts of publicity) are they at all "mainstream."

"I consider her to be the only normal person," Jarvik says. "She is the way people should be. . . . It's good for a husband to feel appreciated by a wife."

"He says that in a light way, but it's true," vos Savant says. "I



*Timeless romance in the Met's Egyptian Wing.*

know how hard it is to do what he does, what cognitive leaps are required."

The Jarvik 2000 is being put together now. The two key components are being made in outside labs by private companies. The heart should be ready for animal testing in the late summer or fall. Jarvik is discussing a collaboration with several medical centers. He is setting up to do computer simulation and bench testing on flow measurement here in his small, shining office. "The key design elements are well under way and the testing of the hardware on track," he says.

Vos Savant will join him in his monomaniacal dedication to the 2000. For her the excitement of working on the heart is like "falling in love again." Their pasts, like messes under the bed, have been tucked away. In each other and in his work, they are born again.

Last Halloween, Jarvik and vos Savant went to a photographer's costume party. Marilyn went as Florence Griffith Joyner, which, to her, meant a jeans skirt and sweatshirt. Jarvik stuffed shoulder pads up his sleeves and throughout his chest to look like muscles, and went as Ben Johnson. They hung a few Guinness Hall of Fame medals around their necks. It was a costumeing so subtle it eluded all of the guests there, but Jarvik and vos Savant understood it, and that's all they really cared about. Robert Jarvik and Marilyn vos Savant, not knowing many people that night, stayed mostly by themselves, heads inclined, talking, lost in the willows and tangles of the kingdom of the brain—two superior minds sharing their fantasy of the world's best bodies.

# BULLCRIT

## The Reading Disorder Of the Literary Fast Lane

BY RICHARD ROSEN

**I**N THE WELL-EDUCATED, GOSSIP-RICH WORLD OF THE MEDIA, in the circles that process and recycle and enhance with rumor all manner of literary and crypto-literary data—how to put this delicately?—nobody who can help it reads books anymore.

This, naturally, doesn't stop anyone from talking about books. In a culturally acquisitive milieu, there is nothing worse than—no egg so yolky on one's face as—not knowing what the writers people are talking about are writing about in the books we are not reading. So we refer more than ever to the universe of secondary and tertiary information about books—reviews of books, movies based on books, gossip about authors, gossip about publication parties—as if they were the books themselves.

At a recent weekend house party where five of the six assembled were media professionals, the dinner conversation turned to a new nonfiction book, Charles Kaiser's *1968 in America*.

"I saw the review," said the editor of a popular national magazine, expertly summarizing the contents of the *New York Times Book Review* coverage.

"I was at a book party for him," a writer for one of the newweeklies said, offering a brief anecdote.

"Someone I know," I volunteered, "thinks that all this nostalgia for the late sixties is"—and I vaguely paraphrased a theory that I had heard secondhand and that itself had been hastily concocted by its originator.

At this juncture, the only person present for whom books are in no sense a business said, "You know, I read the book—"

And he stopped, startled by the dark silence that suddenly descended over the dinner table.

"You read the book?" I said, breaking the awkward pause.

"Well, then, I don't think you're qualified to pass judgment on it."

"You have an obvious emotional investment in it," added the editor. "Your prejudice is unmistakable."

"Anything you say," the network television producer told him, "would merely be your opinion."

Any phenomenon so pervasive that it is already being satirized by some of its perpetrators desperately needs an identity. So, to the increasingly popular mode of discourse that combines all the virtues of literary expertise with none of the inconveniences of reading book-length material we may finally give a name: Bullcrit.

**B**ULLCRIT IS JUDGMENTALISM WITHOUT JUDGMENT, familiarity without knowledge, received wisdom without emotional response, informedness without information. In a world clogged with cultural artifacts, this species of specious profundity has come to dominate and define certain civilized discussions. It is the spicy patter of media people who have the time only to know about things. It is not insight but outsight. In our widely spaced moments of intellectual reckoning, what we dimly know ourselves to be is Bullcrit artists.

"My extremely well defended, morally correct, absolutely committed, and frequently expressed opinion of Bret Easton Ellis's work," says Daniel Okrent, a former New York book editor and now editor of *New England Monthly*, "is based on the fact that I haven't read him."

"I was talking to my editor on a magazine piece I was doing," one New York writer confessed to me, "and the subject of Mona Simpson's novel *Anywhere but Here* came up. I mentioned that I thought she was really good and had a big imagination, etc., and I hate to admit it, but it was only when my editor remarked that she had actually read the novel that it occurred to me that I hadn't."

Over dinner at a French restaurant in Manhattan—there were four of us—the subject of Ayn Rand came up, and the air was soon full of thoughtful remarks about "enlightened self-interest" and "the way Fascism and libertarianism meet each other halfway in her books." Under subsequent mutual





# BULLCRIT

interrogation, we all confessed that Rand was among the authors we had always meant to read. One guilty diner tried to win the court's sympathy by saying, "Well, my best friend in high school read everything Ayn Rand wrote."

"Hey," says an editor of a national monthly magazine, "that's why we're all in journalism, isn't it? It's a Bullcrit profession. We've made an adult strategy out of normal adolescent bulls--- behavior."

Yet it would be a mistake to think of Bullcrit as mere intellectual window dressing. "I had a conversation the other morning with a writer about Susan Sontag's book on AIDS," a successful free-lance writer told me over lunch. "That afternoon, I happened to be talking with another writer about the book, and I got a chance to sharpen my ideas. I began to feel passionate about it. The point is, I got what it was all about. But"—she smiled faintly and shrugged—"who knows what's in the book? Does it even matter? I may not have been debating anything Sontag actually wrote, but I was feeling it all very deeply."

In the mediocracy, which thrives on the bulk consumption and recitation of premium tidbits, an investment on the scale of reading an entire book—how undergraduate!—could not possibly pay a conversational and informational dividend high enough to make it worthwhile. Indeed, intimate knowledge of a book's contents can severely limit the reader's range of cocktail-party commentary on it.

"Look," Okrent says, "if I invest four to six hours in reading a book, I feel I have to like it and defend it from attack. When you're familiar enough with a book to say in conversation, 'He makes a very interesting point in the penultimate chapter,' when you're in that deep, you can't say it's wrong or bad. But if you spend only ten minutes reading a review of the same book, then you can say anything you like."

"If you read a book," Ruth Adams Bronz, owner and chef of Manhattan's Miss Ruby's Cafe, says with admirable logic, "in all conscience, you're obliged to defend it from dumb reviews. If you don't read it, for all you know all the juicy negative stuff in the reviews just might be true."

What is important now is not book reading but book sightings: to spot mentions of a book in print and conversation and report these sightings in still other conversations, thereby helping create a book's "buzz." In this atmosphere, nothing could be more lethal to a book's reputation than its being read.

**G**RANTED, LYING ABOUT WHAT YOU'VE READ HAS ALWAYS been one of those natural social instincts, like padding your income or lowering the age at which your children begin sleeping through the night. The truly alarming development is that among members of the mediocracy, all pretense has been dropped. The rules have changed. There is no longer any need to pretend that one has read a book, because it is a social and intellectual disadvantage to have done so. In the time it takes to read a book, you could be consuming enough magazines, newspapers, and television shows to arm yourself for months of cocktail-party battle. No, the act of reading a book today requires an almost archaic gentility, a nineteenth-century obliviousness to the lava of product belching out of this nation's publishers, film studios, and television networks.

Bullcrit is the quick, efficient way of coping with media overload, a problem exacerbated in media circles by the preference for creating culture over appreciating it. As Gore Vidal put it fifteen years ago, "It has always been true that in the United States the people who ought to read books write them." In certain loosely defined New York circles, you can reach a point while still in your thirties where you do not even have the time to skim all the new books written by friends and

acquaintances, let alone attempt that old cover-to-cover thing. As a matter of sheer etiquette, it becomes second nature to affect a familiarity with unopened books. Bullcrit allows us to squeeze still more into what Daniel Boorstin 30 years ago called our "overpopulated consciousness."

On a deeper level, Bullcrit "resolves" the contradiction between people's need to feel a community of literary interests and the forbidding facts that there are too many books and too little time to achieve any unity. Once you get beyond a few best-sellers—a *Bonfire of the Vanities* or a *Presumed Innocent*—it's a hopelessly atomized situation. New York's media elite often turn out to have little in common except their privileged role as cogs in the well-oiled wheels of cultural commerce. Sadly, the pleasures that books give to readers in the hinterlands are rarely enjoyed at headquarters. Pathetic as it may be, Bullcrit is our noble attempt to preserve for book reading, that most private cultural experience, an acceptable public dimension.

That public dimension is increasingly absent even from the publishing industry itself. A book editor I know served not long ago as a fiction judge for the National Book Award and was sent almost every serious novel of that particular year. "For once, I was extremely well read," he says. "I'd have lunch with literary agents and be able to say, 'Oh, you represent so-and-so; I loved his book.' I'd really read it! And the agents would say to me, 'I can't tell you how nice it is to meet someone in publishing who's really read the book.' And I couldn't admit that I'd read it because I had to."

**B**OOK REVIEWS ARE THE BEDROCK OF BULLCRIT. BY providing instant secondhand opinions handsomely designed for cocktail parties and intellectual self-aggrandizement, book reviews render an invaluable service. (Even when reviewers themselves are

Bullcritting. According to a National Book Critics Circle survey reported in January 1988, 36 percent of book reviewers said it was sometimes ethical to review a book without having finished it. How many more, one wonders, think it's unethical but do it anyway?) In the reading of any book review, there is a critical point we might call the Release—that glorious, cathartic moment at which you realize you have now absorbed enough information about the book to, feel released from the obligation to read it.

To paraphrase Emily Dickinson, there is no frigate like a book review, to take us lands away.

The Bullcrit artist's bible is *The New York Times Book Review*, the chief maker, keeper, and destroyer of literary reputation. To be able to quote, paraphrase, or, failing that, fake the gist of a book review in that publication has become a leading mark of erudition. To tell an author at a Manhattan get-together that you "saw the review" is considered tantamount to having read—and liked—the book itself.

"At a party to celebrate the publication of my last novel," says a New York author, "an editor I've known for years sidled up to me and said, 'Well, I can see that you're really coming up in the world. Your first novel wasn't reviewed at all in the *Times*, your second was given an 'In Short' review, and this one was reviewed in the daily *Times*.' The fact that he had diligently tracked my review history in the *New York Times* was intended as the very highest praise. Mind you, I've never had the slightest shred of evidence that he's read a single word of any of my books. Generally, when people say to me, 'I saw the review'—and you'd be amazed how many people say that and nothing else—I always want to reply, 'Thank you, but I didn't write that. I wrote the book.' But I usually hold my tongue, because I know that books are meant to be seen and not read."

The rise of Bullcrit has been smoothed by a couple of other factors, the dominant one being the influence of the cultural standards set by television and the movies. The communal experience denied adult readers is readily available to moviegoers and television watchers. A line from a screenplay

can within weeks enjoy a national familiarity only a few lines of Shakespeare have achieved in centuries. Kevin Costner's egregious line from *Bull Durham*—"I believe in long, slow, deep, soft, wet kisses that last for three days"—was recently canonized by *People* magazine for its 23 million readers as "the most repeated movie quote of the year." The disparity between the impact made by even the worst movie and all but a very few books has created a growing pressure on books to behave, if they want to be noticed, like creatures of the movie world. In a recent ad for a new book, *The DeMilles: An American Family*, by Anne Edwards, the publisher chose as the ad's headline a quotation from the *Publishers Weekly* review: "A great story . . . the kind [Cecil B.] would have optioned for the movies." The breathless question most often asked by those to whom I have just been introduced as someone who writes novels is "Are they going to be made into movies?" Often, this is not only the first question asked but the only one. In the questioner's voice I can hear the hidden panic: "Novels? For God's sake, man, are they going to get it into a form my system can tolerate?"

Bullcrit has important roots in the movie industry. Hollywood has always reviled writers, no matter how indispensable they may be, and long ago institutionalized a kind of smiling contempt for them. As Neal Gabler reminds us in his excellent recent book, *An Empire of Their Own: How the Jews Invented Hollywood* (all right, I saw the review), the Warner brothers and their fellow moguls, despite their high cultural claims for movies, were not readers. After getting a wire from director Mervyn LeRoy telling him to read Hervey Allen's long-winded 1933 best-seller, *Anthony Adverse*, Jack Warner cabled back, "Read it? I can't even lift it." Today's equivalent of this story? When the producer of a hit television show tells you several months after he receives your five-page treatment for an episode that it is "too long to read" and asks if it can be condensed to a single paragraph.

"You know," says Dongan Lowndes, the half-broken-down writer in Robert Stone's 1985 novel *Children of Light*, "a lot of times when Hollywood people tell you they like a book it turns out they're referring to the studio synopsis." Gore Vidal, who once boasted that "I am that rarest of reviewers who actually reads every word, and rather slowly," wrote in 1973 that "there is evidence that a recent best-seller by a well-known writer was never read by its publisher or by the book club that took it or by the film company that optioned it."

**T**HERE IS SOMETHING CHILLING ABOUT A CULTURE IN WHICH the purpose of a book is no longer presumed by many to be tied up with the reading of it. More than ever, books are status symbols, fashion accessories, interior-decorative touches, matching gewgaws; they accent the coffee tables of our consciousness. A foot or so of color-coded Vintage Contemporary paperbacks on your shelf is the macramé wall hanging of the late eighties. When Kirk Douglas was on the *Tonight Show* recently, guest host Jay Leno thanked him for an inscribed copy of Douglas's autobiography, *The Ragman's Son*, not by saying, "I look forward to reading it" but by saying, "It'll go right up there on my bookshelf."

"You hear it all the time," says critic Stephen Schiff. "Somebody says, 'That's a great book. I saw it on the *Today* show.'"

The advertising for the comedy film *The Naked Gun* reads: "You've read the ad. Now see the movie." It's a gag that inadvertently underlines the degree to which advertising copy is this country's preferred reading material.

In a recent article about Italian novelist Umberto Eco and the publication of his new book, *Foucault's Pendulum*, Eco "estimated that *The Name of the Rose*"—his previous novel—"had a potential audience of 16 million." Let's be completely pessimistic and say that only 10 percent actually read it," he said. "That's 1.6 million people. All right, that's not bad for a writer, having 1.6 million friends." But it's still one out of ten.

"Why do authors bother?" *New Republic* editor Michael Kinsley lamented only half-facetiously in 1985. "As a magazine editor, I often beg journalists who contemplate spending a year or two writing a book on some worthwhile or even important

subject to save themselves the agony, cut out the middleman, and just write the review."

## SKIMMING



# There Is Something Chilling About a Culture in Which the Purpose of a Book Is Not Tied Up With the Reading of It.

**O**R, BETTER YET, WRITE THE blurb. The rise of the blurb culture is the second major factor underlying Bullcrit. As *Spy* magazine has been documenting regularly, we live in a you-scratch-my-book-jacket-and-I'll-scratch-yours world. (Example: Robert Coover on Angela Carter's *Saints and Strangers*: "One of the greatest prose masters of our time." Carter on Coover's *Gerald's Party*: "A master.") A culture in which book-jacket blurbs are prized by the publishing industry even though they are widely understood to be little more than a system of favors extended and debts discharged is a culture that has already begun to falsify the whole idea of literary appraisal. In the blurbocracy, all blurbs are created equally meaningless. As the mystery writer Robert B. Parker, quoting John Kenneth Galbraith, likes to say to novelists petitioning him for a line of praise, "I'll blurb your book or I'll read it, but not both."

Bullcrit is the conversational form of blurb, used to assign some largely

random value to books and other cultural artifacts as they cruise silently across our radar screens. In an era shamelessly defined by celebrity journalism and the trivial pursuit of informed gossip, the object of book writing is now to provide a pretext for the meta-experience by which the book is known.

Under the circumstances, Bullcrit is almost impossible to resist. Wherever the knowing meet, one is liable to feel the symptoms—tightness in the chest, brain coughing up some idle judgment, lips twitching in reluctant anticipation of uttering it to hold one's own in the Bullcrit session. To this peer pressure Andrew Heyward, executive producer of CBS's *48 Hours*, has given the name "gangst." "It's that horrible feeling," Heyward says, "almost matched by that agonizing second just after you've given in and made your comment, during which you're wondering, 'Did I get away with it again?'"

Of course you got away with it. In a world of shattered attention spans, Bullcrit has taken its place as a new aesthetic of knowledge. It attests—like State Department spokesmen and answering machines—to the sacredness of the secondhand. ■



WHEN ONYATIN FOUND THIS CHELSEA APARTMENT, IT HAD BEEN STRIPPED OF MUCH OF ITS DETAILING, BUT THE VINTAGE AND "BONES" WERE PERFECT FOR HIS BLEND OF ENGLISH MID-

VICTORIAN AND FRENCH NAPOLEON III (1852 - 1871). "I WOULDN'T DO ANYTHING THIS THEATRICAL IN A MODERN HIGH RISE," HE SAYS. FLOWERS FROM VERY SPECIAL FLOWERS. BY SHIRLEY

EMINENT

# Victorian

BY MARILYN BETHANY



*I* like to be 100 percent aware of what is correct for the period," says decorator Christopher Ostafin, "but then I make my own decisions." Ostafin, whose Chelsea apartment seems to the uninitiated the very soul of ornate Victorian rectitude, claims that, in fact, it's as much *now* as *then*. "Take furniture arrangement, for example," he says. "The Victorians just littered their rooms with things, with no apparent plan. Nothing as logical as a conversation group seems to have ever entered their heads."

Ostafin's thoroughgoing knowledge of Victorian sensibilities served him well in his design

PHOTOGRAPHED BY PETER MAUSS



# Eminent Victorian



for the installation of the Metropolitan Museum's current exhibition of Victorian costume. "The women were upholstered just like the chairs," he says. "There was no such thing as too much detailing—both the furniture and the dresses were as draped,

ruched, fringed, and tasseled as the designers' imaginations allowed." Ostafin brings the same impulse to the decorative accessories—everything from pillows to picture frames—he and his partner, Eric Johnson, create for Barneys Chelsea Passage.

OSTAFIN HAD THE BATHROOM-SINK CABINET FASHIONED FROM A "FLIP-TOP" CONSOLE TABLE. THE LEAVES BECAME THE DOORS. "WRINKLES" (BOTTOM LEFT), A SORT OF PET-CUN-SEDE TABLE, IS EVIDENCE OF THE DECORATOR'S CONVICTION THAT APPROPRIATENESS TODAY, AS IN THE VICTORIAN ERA, IS A MATTER OF WHAT'S PLEASING TO THE EYE.

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THE ULTIMATE MTV  
BAND: JOHN LINNELL AND  
JOHN FLANSBURGH  
OF THEY MIGHT BE GIANTS.



# GIANT STEPS

A PECULIAR  
ROCK DUO MAKES A  
BIG NOISE

**O**N A BITTERLY COLD Sunday night in December, about 2,000 young people are milling around a garishly decorated club called the Malibu, in Lido Beach. The occasion is the first birthday of WDRE, New York's biggest alternative radio station. Half of the kids are there to hear the kind of punk-rockers the radio station has always championed—people like the Ramones (who are skulking around backstage in black leather) and Lou Reed. The other half, though, seem to be here for two nerdy-looking guys called They Might Be Giants, just now taking the stage.

John Flansburgh, 28, who looks like a bit player in *Leave It to Beaver*, adjusts his guitar. John Linnell, a rail-thin 29-year-old with a long, wavy forelock, disappears momentarily behind his accordion. Looking more like bewildered graduate students than a successful rock band, they blast through three high-energy songs—catchy pop tunes matched with difficult, sometimes bitterly ironic lyrics. The first song, "Ana Ng," begins with the dissonant crash of three staccato chords and an almost military-sounding snare, produced by a drum machine. Linnell speeds through the lyrics, describing heartfelt longing for a woman on the other side of the Earth: "Make a hole with a gun perpendicular to the name of this town in a desk-top globe/Exit wound in a foreign nation showing the home of the one this was written for."

The girls with big hair and men in leather jackets are rooted to the dance floor, looking confused. But the Giants' fans are electric—jumping up and down in time to the music.

Linnell and Flansburgh play a dance number called "Put Your Hand Inside the Puppet Head," swaying from side to side like overzealous Pips. They punctuate the beat by folding awkwardly from the waist, singing, "Put your hand inside, put your hand inside, put your hand inside the puppet h-e-e-ead."

The punks in the audience give in when the duo hits the opening bars of "Don't Let's Start," an MTV hit. Like "Ana Ng," "Let's Start" is almost impossibly catchy, full of melodic "hooks" that force the listener to go around singing them for weeks. Linnell grabs the microphone and stares at it like a mad professor scrutinizing a roiling test tube. He leans forward into the lights, blind to the fact that by now, almost everyone in the audience is mouthing the words along with him. His voice swoops as they all sing, "But don't let's start/I've got a weak heart/And I don't get around how you get around."

After the show, even Linnell and Flans-

BY

PEG

TYRE

burgh are curious about the crowd's reaction. "I can never gauge it from the stage," says Flansburgh, a revved-up talker who ends each sentence with a bright grin. "I always worry, 'Are they getting it?'"

"It's a new kind of crowd," says Linnell in a flat, professorial tone. "After spending years playing East Village performance spaces, it's hard for us to know who they are and why they come to see us."

In the past few years, a surprising kind of pop music has been grabbing attention. New artists such as Suzanne Vega, Tracy Chapman, Timbuk 3, and Michelle Shocked have dialed back the clock, delivering socially conscious, folk-tinged rock in an era of heavy-metal ballads and pop nymphets. And record companies have been shocked to find a large, eager audience for these raw and compelling sounds. Suddenly, there is a rush to sign

conscious of the two, can't seem to get the song right. "That was too fast, sorry," he says, breaking in after a few bars. Undernourished-looking technicians in huge headsets fidget and signal for the intro music to start again. After a few bars, Flansburgh stops again. "I hit the wrong note," he says. A makeup woman blots the sweat from his brow. Linnell, who is most animated when he is performing, is a caricature of patience. He crosses his hands on his accordion and stares off into space, as if he is writing music in his head. "We are running behind schedule," says the producer tightly, "but don't worry about it."

Flansburgh and Linnell stop again to choreograph their second number. As the technicians exchange furtive glances, the Giants move each other around like chess pieces, trying to find the perfect angle.

Later, the technicians can't believe that

Song, hear the latest tune, and leave their comments.

"You didn't have to buy an album," says Flansburgh. "You didn't have to go out to a club. You could just dial the phone and there it was."

Dial-A-Song became an underground hit—getting more than 100 calls a day. People were intrigued by songs with titles like "Rabid Child," "Youth Culture Killed My Dog," and "Nothing's Gonna Change My Clothes." Even more important, They Might Be Giants, like Randy Newman before them, created an odd match of easy-to-hum pop melodies and complex, often dark lyrics. In "Piece of Dirt" they sang, "A woman's voice on the radio can convince you you're in love/A woman's voice on the telephone can convince you you're alone." And in "They'll Need a Crane," about the end of a relationship, they cautioned, "They'll need a crane to take the house he built for her apart/To make it break it's going to take a metal ball hung from a chain/They'll need a crane, they'll need a crane/To pick the broken ruins up again/To mend her heart, to help him start to see a world apart from pain."

The group sent demo tapes to record companies but got no action, so they decided to

put out an album themselves. About that time, Tom Prendergast, who owns two record stores in Hoboken, and his partner Glenn Morrow were starting a tiny independent record company, Bar/None.

"I was attracted to the songwriting right away," says Morrow. "Their music reminded me of a long line of pre-rock musicians, like Cole Porter, because of the intelligent sense of wordplay and inventive melody lines. As soon as Tom saw them perform, he agreed to put out their record."

While the first LP, called *They Might Be Giants*, was being recorded, Adam Bernstein, then a director at Nickelodeon, shot low-cost videos of "Puppet Head" and, later, "Don't Let's Start" (featuring props like huge papier-mâché hands and three-foot fezzes). When the MTV staff saw the video, they pounced. In January 1988, a year after the first album reached record stores, MTV put "Don't Let's Start" in strong rotation.

"The video convinced me that the Giants were the ultimate MTV band," says MTV executive Rick Krim. "They're very visual and very entertaining."

The album, which had been selling 1,000 copies a month, sold 50,000 copies in January. Says Jamie Kitman, the group's manager, "Record-company executives who six months before had deemed the record unlistenable suddenly wanted to talk."

In May 1988, the Giants finished recording their second album, *Lincoln*.



**OUR AUDIENCES IN THE EAST VILLAGE WERE VERY FORGIVING," SAYS ACCORDIONIST LINNELL. "WE WEREN'T SINGING THAT WELL THEN."**

up musicians once dismissed as overly complicated and uncommercial—like They Might Be Giants, who have just landed a seven-record contract from Elektra, Tracy Chapman's outfit.

But the group, though still a cult item, is not an unproven commodity. Their first album, done for a tiny independent label, sold 125,000 records, and their latest, *Lincoln*, displaced U2's *Rattle and Hum* as the most popular album on college campuses. *Rolling Stone* has raved about their work, comparing their songwriting to Elvis Costello's. *Esquire* awarded them a place in its 1988 Register for "intelligence, irony, and iconoclasm." And now They Might Be Giants are getting their reward for having to hawk their own tapes and play the little clubs—a release from underground.

**I**N THE MTV STUDIO A FEW DAYS BEFORE Christmas, Linnell and Flansburgh, in full television makeup, are waiting to do the station's alternative-music show, *120 Minutes*. They discard the scripted comments about their band and decide to sing "120 Minutes Before We Die," which they have just written. The producer, who has a shaved head and thick eyeliner, looks peeved. Linnell and Flansburgh try to work out some last-minute harmonies while he plays a noisy game of pinball.

When the cameras blink on, Flansburgh, the more outgoing and image-con-

sistent of the two, who seem so spontaneous in performance, are so obsessive about the details of their act. "They think about every gesture," says one, rushing for the door. "It was torture."

**T**HE GIANTS WROTE THEIR first songs together when they were in high school in Lincoln, Massachusetts. But they didn't get serious until 1981, when, after dropping out of college, they moved to New York and found apartments in the same building near Park Slope (they've since moved to Williamsburg). Flansburgh worked as a designer for Condé Nast, Linnell was a bike messenger, and by night they played in a succession of short-lived bands.

For their early performances as They Might Be Giants (the name is taken from *Don Quixote* and a George C. Scott movie of that name), Linnell played an electric organ while guitarist Flansburgh controlled a homemade drum tape. After a dozen showcase performances around SoHo, they gradually moved to small clubs and cafés in the East Village. "Our audiences in the East Village were very forgiving," says Linnell. "We weren't singing that well then."

Once Flansburgh and Linnell had written and arranged a song, they would record it at home and put the rough version on their answering machine. Giants fans could call what was known as Dial-A-

named after their hometown. This time, Bar/None signed on with Enigma, the second-largest independent label in the country. The band celebrated the album's release with three more months on the road, expanding their audience again and pushing sales of *Lincoln* to around 100,000. And three weeks ago, Elektra signed the group.

**T**HEY MIGHT BE GIANTS ARE playing a rocking set to a sellout crowd at the Knitting Factory, a performance space on Houston Street. It is obvious tonight that the group's popularity has far outstripped the small club's limited capacity. The audience is tightly packed from wall to wall. It greets each song with a delirious shout.

"Use the stick," calls out a fan. And Flansburgh obliges, pulling out a seven-foot branch and persuading a young man from the audience to "play" it. The man, with a curly mane of hair and tight jeans tucked into calf-high suede boots, looks more like a rock star than either Flansburgh or Linnell. "This is our U2 tribute," deadpans Linnell.

With a few bars of practice, the young man, named Peter, pounds the stick on stage in time to a bluesy-bop number, "Lie Still, Little Bottle." He knows the song so well that he is able to pound out the tricky offbeats while crouching and, with a touch of jazz bravado, closing his eyes. At the end of the song, Peter extends the stick to the audience, which applauds this bit of rock parody. "We'll be opening for Peter and the Stick at the Meadowlands," says Linnell.

But amid the laughter, the Giants also manage to work in a few of their newer songs, which show an even more serious side.

"I've become more interested in writing songs that are direct," says Linnell. "Ambiguity has been a good friend, but I'm finding that it is actually harder to write a good straightforward lyric than an obscure one."

In the dim light of the small Knitting Factory stage, Linnell croons "I've Got a Match," a quiet song about the disastrous end of a love affair. "You think it's always sensitive and good/You think that I want to be understood/I've got a match/Your embrace and my collapse."

Later, after the crowd has filtered out, the Giants sit in the stark dressing room. Linnell, looking comatose, sprawls on a ratty couch and sips coffee. Flansburgh and Kitman chat with friends who filter in.

"The place is overcrowded, and they are still turning people away for the second show," says Flansburgh. "It's a turning point for us. We can't play clubs this small anymore." He takes a swig of beer and smiles. "It looks like we have reached critical mass."

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**COSTUME  
NATIONAL**

This page: silk dress, \$600 to order at Carol Rollo/Riding High (1147 First Avenue, near 63rd). Model: Tasha of Elite Milan/Paris.

**DOLCE &  
GABBANA**

Opposite: cotton-jersey-and-chiffon dress, \$765 at Bagutta (402 West Broadway) in mid-March.

E V E N I N G

M

G I N

# MILAN

BY WENDY GOODMAN

For spring, Milan's independent-minded young designers have come up with their own definition of glamour. Sexy and sophisticated, bold and *bellissima*, it has nothing to do with Paris razzle-dazzle and everything to do with a distilled, pared-down approach to elegance. Romeo Gigli pleats a sweetly provocative off-the-shoulder blouse and, for the Callaghan line, acquires a Middle Eastern accent; Dolce and Gabbana show a sleek tank top with layers of chiffon. For the woman who follows no fashion but her own, almost anything goes . . . so long as it's unexpected.

PHOTOGRAPHED BY  
OBERTO GILI





ROMEO  
CICLI

Cotton-blend blouse, about \$750, and silk-chiffon pants, about \$710, in mid-March at Barneys New York, Bloomingdale's, If (474 West Broadway); vintage earrings, \$365 from the Sentimento Collection at Bergdorf Goodman.





**PRADA**

**C**otton top, \$325, and long skirt, \$625, to order at Barneys and Prada, New York (45 East 57th Street); gold-plated-brass earring by Van Der Straeten, about \$145 the pair at Barneys and Charivari 57 (18 West 57th Street).

Hair and makeup:  
Giaberto for  
Bruno Domenici, Milan

Fashion assistants:  
Tessa Beh and  
Mary Braeunig



**CALLAGHAN**

**T**his page: cotton jacket embroidered with silver thread, about \$2,520 in mid-March at Bagutta, Betsy Bunky Nini (746 Madison Avenue, at 65th), Charivari 57; silver-and-tourmaline earrings, \$450, and silver bangle, \$550, by Stephen Dweck, at Terry at Jimmy's (1226 Kings Highway, Brooklyn).

**STEPHAN  
JANSON**

**O**pposite: silk-jersey dress with silk-organza shawl, \$1,000 to order at Barney's.



# BEST BETS

*The best of all possible things to buy, see, and do in the best of all possible cities.*

By Corky Pollan



## China and Dandy

"The name 'Vasillov & Clarke' conjured up explorers and expeditions, so we named it Keesal & Mathews, our mothers' maiden names," says Susanna Vasillov about the home-furnishings store she recently opened with financial partner David Clarke. Vasillov had eight years' experience in the retail-fashion world, but she felt that the last thing New York needed was another clothing store. Enamored of upper Madison Avenue, Vasillov saw the area as blocks of apartments with families in need of things for the home—and no store in sight to cater to those needs. Vasillov's contribution: a quietly sophisticated shop with fine, offbeat finds. It's welcoming—filled with deliciously classic table linens, china, glassware, candlesticks, and framed engravings—and already, the neighbors have dropped by to say "Thank you." (From \$15 for a majolica mug to \$95 for a framed botanical print to \$210 for a cotton-jacquard coverlet.)

KEESAL & MATHEWS/1244 Madison Avenue, near 90th Street/410-1800



## Glass Conscious

They'll never take the place of a trip to the Tropics, but these palm trees do more than just stand around looking balmy. They're silly Spongees that promise to make kitchen duty a breeze, and they're so cheery, you'll be happy you don't own a dishwasher. Almost. (Single Spongee, \$1.98; with sponge island, \$3.98; twelve in a foam island, \$29.75.)

BUZ WESTSIDE/643 Amsterdam Avenue, near 91st Street/874-9057  
Closed Saturdays, open Sundays



## The Rest Is Yet to Come

When most people take paint to canvas, they end up with art to hang on the walls. But when Hans Kalliwooda does it, he comes up with a work of art he can lounge in. Kalliwooda, a German artist, hand-paints hammocks whose colorful canvases bear witness to the almost two years he spent cycling across Africa. They're rich in vibrant colors and images drawn from African cultures, yet they owe a debt to Kalliwooda's more formal fine-arts training. These hammocks are made in Swaziland by Kalliwooda and collaborators Tracey Derrick and Sue Engels. As many as 85 colors can be printed on a single canvas; each side is different and tells half a story. Bindings and ropes are dyed to match the paintings, and even the wall mountings are handmade (\$500 to \$4,000). LA MAMA'S LA GALLERIA/6 East 1st Street/505-2476/Through February 5

## Of Tea I Sing

Take afternoon tea in the most glorious of rooms—the Stone Room at the National Academy of Design, which looks much as it did when architect Ogden Codman created it back in 1914 for the Archer Huntingtons, who used it as a dining room: *faux marbre*, friezes of cherubs, and late-afternoon sunlight. There are some additions—nothing new, thank heavens! The garden trellis Codman created for the Slocums of Newport, and tea tables skirted with (depending on the week) late-nineteenth-century French chintz that Codman loved and Brunswick & Fils revived or an Elsie de Wolfe awning-striped chintz. Both fabrics were donated to the academy by Brunswick. Tables are set with teapots, jam jars, and china plates, donated by Tiffany. Have a full tea of dainty sandwiches, scones, Devon cream, sweet little cakes, and a range of English teas from Little Nell's Tea Room (\$20 a person). —**Barbara Costikyan**

NATIONAL ACADEMY OF DESIGN/1083 Fifth Avenue, near 89th Street  
410-9683/Tuesdays from 4 to 6 p.m./Reservations necessary



## Shoe Directions

Although the illustrious House of Ferragamo has begun crafting jewelry, it has not strayed far from its beginnings. These gold-plated brooches (\$50) are miniature replicas of the famous footwear that Salvatore Ferragamo, the founder of the company and a master shoemaker, made for Audrey Hepburn, Marilyn Monroe, and other stars in the fifties and sixties. And the Ferragamo silk scarves (\$140), ablaze with the cobbler's beauties, are an encapsulated history of the important shoe styles of those decades.

SAVATORE FERRAGAMO WOMAN'S STORE/717 Fifth Avenue, at 56th Street  
759-3822

# A NEOCLASSICAL EDUCATION

“...The importance of presale browsing can't be overemphasized. If you buy without seeing, you could make a costly mistake...”

AFTER THE BROWN TIDE OF AMERICAN furniture at the auction houses over the past few weeks and the high prices fetched at the recent Winter Antiques Show, the upcoming sales are especially welcome.

The French and Continental goods at Christie's February 4 sale may be easy on the eyes if not always on the pocketbook. Thus, the importance of browsing at the gallery's presale exhibition can't be overemphasized. If you buy without seeing the goods, it could make for a very costly mistake.

Among the treasures are a pair of impressive and highly decorative Charles X urns, circa 1825 (lot 3, \$2,500 to \$3,500), and a good-looking pair of gilded-bronze Empire wall sconces that add a nice imperial touch to any room (lot 29, \$3,000 to \$4,000). I also liked the four massive gilt-wood columns (lot 51, \$4,000 to \$6,000), which are mid- to late-nineteenth-century and nearly three feet tall. They don't serve any real function,



An ornate Italian recliner at Christie's.

except to drive decorators into a tizzy of envy. There's a group of wonderful nineteenth-century wallpaper scrolls decorated with Corinthian columns. They're seven feet high and two and a half feet wide—perfect as screens, or framed and hung on the wall. You can rationalize the purchase as a far better solution than repainting the living room (lot 65, \$10,000 to \$15,000).

The mania for Scandinavian and Russian neoclassic furniture is upon us, so pay special attention to the Scandinavian birch sofa table (lot 69, estimated \$2,000 to \$3,000). The terrific thing about a piece like this is that it looks wonderful all on its own and is good even in a sparse, modern room. There's a late-eighteenth-century Italian console table with a painted marble top (lot 159, estimated \$2,000 to \$3,000), and your pulse should quick-

en when you see the gorgeous nineteenth-century gilded-bronze side table (lot 171, \$12,000 to \$18,000). It's most likely Russian—though the Christie's catalogue says Russian or German—and you can be sure decorators will be competing feverishly.

The battle of the big wallets should certainly heat up over a jazzy pair of gilded malachite-and-lapis-lazuli tables (lot 179, \$12,000 to \$18,000). But my favorite is a set of six eighteenth-century dining-room chairs from Italy. They're painted scarlet red and gilded—perfect for a modern-day doge (lot 180, \$20,000 to \$30,000).

There's also an elegant early-nineteenth-century recliner chaise that you can just picture in the salon of Ingres or David (lot 184, \$10,000 to \$15,000) despite its Italian pedigree.

The sale ends with a large, impressive selection of tapestries; the most lyrical is an eighteenth-century carpet fragment with dolphins and griffins cavorting around a lion in the center (lot 202, \$10,000 to \$15,000). Though old and rewoven, it should add just the right patina to that hard-edged, over-restored Park Avenue

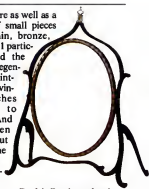
living room.

On February 8, the William Doyle Galleries will hold a real treasure hunt for English and Continental furniture, decorations, and paintings. Be sure to visit the presale exhibition and root around with the ladies who lunch at Mortimer's. At press time, lot numbers had not been assigned. Among the gems are a great pair of green-and-gold Victorian side chairs (\$400 to \$600), a painted Empire-style dressing-table mirror (\$600 to \$900), five sets of dining chairs, and six dining-room tables. There are

lamps galore as well as a number of small pieces in porcelain, bronze, and silver. I particularly liked the pair of Regency-style painted black window benches (\$1,200 to \$1,800). And don't even think about missing the one-of-a-kind side-board painted with black-and-yellow leopard spots (\$800 to \$1,200). It's a true eccentric.

The good news is that more than half of the 300 pieces of jewelry at the Christie's East sale on February 9 are estimated at under \$1,500, which makes this a perfect sale for Valentine's Day. You might also want to keep in mind that some of these flashy pieces are being sold to benefit the Monarchist League of Canada! It's always nice to know the good use your money will be put to. My own ad hoc committee of acquisitive women recommends the following items: two diamond-and-yellow-gold coin rings (lot 139, \$800 to \$1,000), a cultured-pearl, diamond, and yellow-gold grapevine brooch (lot 153, \$600 to \$700); a collection of jewelry including a set of earrings, a black onyx bar brooch, and a miniature diamond brooch (lot 161, \$600 to \$800); a sapphire-and-diamond ring (lot 196, \$500 to \$700); a collection of emerald and diamond jewelry consisting of a ring and ear clips (lot 202, \$3,000 to \$4,000); and a diamond-and-ruby watch (lot 277, \$400 to \$500).

On February 8, there's another jewelry sale in the Sotheby Arcade. One inveterate treasure hunter I know voted a pair of 18K-gold, citrine, and diamond earrings (lot numbers



Doyle's Empire-style mirror.



Eighteenth-century rug from Christie's.



were not available at press time) the best-in-show (\$1,000 to \$1,500), but there are other well-priced winners as well. A platinum, two-color-gold, rock-crystal, amethyst, and diamond brooch is a knockout (\$2,000 to \$3,000), and the platinum-and-diamond wristwatch designed by Cartier is definitely worth your time (\$1,500 to \$2,000).

There's a fine sale of contemporary art at Christie's East on February 13, with many pieces by well-known masters at very reasonable presale estimates. In addition to works by Jean Dufy, André Derain, and Paulemile Pissarro, there are signed ceramics, plaques, and plates from Picasso that come with presale estimates ranging from \$700 to \$1,500; a Dali drawing (lot 80, \$900 to \$1,200); and a pen-and-ink sketch by George Grosz (lot 81, \$800 to \$1,200).

You might also want to look at the marvelous art books and catalogues raisonnés (detailed, illustrated listings of an artist's entire oeuvre). Among the artists represented are Degas, Cocteau, van Gogh, Rousseau, and Rouault. There are quite a few limited-edition art books, handsomely bound and boxed, and printed in the thirties, forties, and fifties. Some, like the two-volume Renoir catalogue (lot 107, \$2,000 to \$2,500), can be quite expensive.

There are contemporary pieces by Franz Kline and Philip Pearlstein,



Warhol at Sotheby's.

and I particularly liked the spare but stunning watercolor of an orchid by Ed Baynard (lot 126, \$1,500 to \$2,000). Two Malcolm Morleys (lot 140, \$6,000 to \$8,000) and a piece by Bruce Robbins called *Ladder*, from the Tremaine collection, that is oil on wood and

aluminum (lot 158, \$2,500 to \$3,500), round out this very impressive sale. Sotheby's sale of contemporary art on February 15 and 16 is another of those blockbuster events that are bound to make headlines and break records. There are works by many of the big guns—Rauschenberg, de Kooning, Rothko, and Sam Francis—but it is really the works by Andy Warhol that will be drawing the crowds and the big dollars. From the pop master's floating dollar bills, painted in 1962, to his painting *J*, which was done in 1981, the theme of commercialism comes through loud and clear in Warhol's art (lot 163, \$175,000 to \$200,000, and lot 177, \$125,000 to \$175,000).

# ITALIAN LUNCH QUIZ

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Movies/David Denby

## A FUNNY THING HAPPENED ON THE WAY TO THE FILM FORUM

"... *The Peking Opera Blues* is the masterpiece of the teeming Hong Kong school of filmmaking. You'd be crazy to miss it. . ."



GRAND OPERA: Sally Yeh as a singing star.

YEAR AFTER YEAR, THE FILM FORUM BRILLIANTLY goes about its job of programming new documentaries, new animation, premieres of American, European, and Asian features, as well as the most interesting revivals in the city. I don't get to the elegant twin theater on Watts Street nearly as often as I want to, but whenever I go, I see something good—most recently the astounding *Peking Opera Blues* (playing January 25 to February 7 at Film Forum 1) and some surprisingly tender early films of Akira Kurosawa (January 27 to February 9 at Film Forum 2).

*Peking Opera Blues*, made in 1986, has already received critical support (during earlier showings at the Asia Society) from J. Hoberman of the *Voice* and David Edelstein of the *Post* and should receive more. In addition to its two weeks at the Film Forum, the movie played in Chinatown, which is great for Chinatown, a loss for everyone else. Really, I don't see why some enterprising theater on the art-house circuit doesn't book the movie and build it into a specialty event. It could become the movie sensation of the season.

The first thing to be said about the teeming Hong Kong school of filmmaking—of which this movie, from most accounts, is the masterpiece—is that the directors and the audience have a

sends Indy up against rolling boulders, a savage helicopter propeller, snakes, a cliffside. One man tries to avoid a surging mass of perils. But Tsui Hark sends multiple bodies flying through the air in perfect formation; he causes entire roomfuls of thugs to duck or jump in unison; he choreographs tumultuous fights in the midst or around the sides of people performing onstage. Simultaneity is the principle of his action. He orchestrates the most outrageous stunts, one after another, and his rushing, indefatigable inventiveness is riotous. In Hong Kong movies, action drives out the other elements of filmmaking. Unhindered by any obligation to realism or character, action becomes extravagant, even decorative, and turns, inevitably, into comedy.

The movie is set in Peking in 1913, a chaotic time just after the fall of the imperial dynasty and the establishment of the republic, and it features no fewer than three heroines—beautiful young girls fighting for liberation. One, the daughter of a warlord, is a stern revolutionary; the second wants to perform in the all-male Peking Opera, even though her father, the head of the company, won't break tradition and allow a woman onstage; the third, a servant, is a greedy little opportunist and thief. The hustling ambition of

completely different idea about action than we do. Action, in Hong Kong, has nothing to do with realism; action is rhythm and color—exuberant shenanigans, raised to the highest degree of excitement. It's as if the filmmakers had decided, "The cinema is all illusion anyway, so why not make it as spectacular and crazy as possible?" People die in Hong Kong movies, but no one gets hurt or suffers—the escapism is "pure." Tsui Hark, the Vietnamese-born, Texas-educated director of *Peking Opera Blues*, is a whirling master of pop filmmaking. In the Indiana Jones series, Steven Spielberg

these three doll-dynamos drives a plot that offers every kind of scramble, rout, escape, and confrontation as well as a surprising amount of good-natured satire (at times, the movie even appears to be satirizing itself). The action is centered around the opera house, with its two-tiered and trapdoored stage, but it also bursts out to a candy-land Peking composed of immaculate streets, lavish "decadent" houses, and treacherous rooftops. At times this Peking resembles a gigantic maze, with new toys located in every corner. *Peking Opera Blues* is a sensational piece of frivolous moviemaking—wild buffoonery carried to the borders of art. Since it's entirely devoted to the pleasure principle, you would be crazy to miss it.

AKIRA KUROSAWA, BORN IN 1910, CAME TO prominence in the West when his first masterpiece, *Rashomon*, was shown at the Venice Film Festival in 1951. But before *Rashomon*, and before such other classic films as *The Seven Samurai*, *Throne of Blood*, *Yojimbo*, *Red Beard*, and *Ran*, Kurosawa made some fascinating movies in which, in search of himself, he experimented with one style or another. He first came close to satisfying his own demands in his seventh film, *One Wonderful Sunday*, made in 1947 (playing February 3–5). The movie is about a young man and woman—fiancés—who spend a long Sunday together in bombed-out, postwar Tokyo, a day in which the two of them, completely broke, with only 35 yen in their pockets, touch the depths of despair and then swing suddenly upward to exaltation. The man, though still very young, has lost his idealism and drive; the woman is heroically cheerful, a truly kind person who keeps trying to rouse her boy from his awful funk. In a long and harrowing scene, stretched nearly to excruciation by Kurosawa's daring pauses, their relationship almost collapses under the combined weight of their pennilessness and disgust. The redemption that comes soon after requires a leap of faith that perhaps only Kurosawa would have the courage to make.

The Film Forum is also showing Kurosawa's first collaboration with the great Toshiro Mifune, the 1948 *Drunken Angel* (on February 8 and February 9, along with

*(continued on page 83)*

# PERSONAL INVESTMENT GUIDE



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## PERSONAL INVESTMENT GUIDE



# FIVE STEPS TO FINANCIAL SECURITY

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INSURANCE

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With the election over and the new president installed, this is a good time for investors to review their financial prospects. The change in leadership hasn't dispelled the uncertainty of the times, but nobody really thought it would. Wall Street solidly supports George Bush, but pressing economic issues are already confronting him.

The budget and trade deficits can no longer be ignored. New taxes of some kind are expected, campaign promises aside. And the country's longest peacetime economic expansion appears to be drawing to a close, more or less rapidly, depending on which expert you consult. Volatility is here to stay.

The 1987 stock-market crash signaled the end of an era and reflected fundamental changes in the world economic order. The United States' dominance of financial markets in the postwar period has given way to a new, multipolar world in which foreign investors and their governments will play an increasingly large role in our affairs. What should an individual seeking financial security do in the current investment climate? It's essential to develop a financial plan with a long-term view to weather storms and calms.

"Many people spend more time planning for a two-week vacation than for their financial future," says Donald Dulmage, vice-president of financial planning for Merrill Lynch. "You have to take the time to sit down and really think, 'This is where I am, this is what I want to do, and this is where I want to go.' Those who don't make plans are not going to make goals."

If you've avoided making a formal plan until now, you owe it to yourself and your family to get started. The first step is to take a close look at your financial picture. Your plan can only be as good as the information that goes into it, so it pays to be thorough and brutally honest: Review your current earnings, assets, expenses, taxes, and cash flow, and make projections of these into the foreseeable future. The next step is to identify your goals and arrange them according to priority. Do you have to provide for a



## PLANNING

child's education? Will you need to help support your parents? Do you want a second home? What plans have you made for your retirement? Are you properly insured? Do you have an estate plan?

These are just some of the questions typically explored in developing a plan. The answers may highlight the need for supplementary funding. The key to your plan's success is the clarity with which you focus on what is important and feasible.

The process may seem daunting—so many figures to wade through and, once you've identified specific objectives, numerous investment alternatives to choose from—but you need not go it alone. What's more, you probably shouldn't take on the job yourself unless you are prepared to devote a substantial amount of time to developing, implementing, and monitoring a plan. (Those who can meet goals with a simple, long-term buy-and-hold strategy are the exception.)

"Anyone can manage his or her money, but most people don't do it well," says Harvey Eisen, president of Integrated Resources Asset Management. "It's important to come up with a realistic long-term plan rather than a get-rich-this-week approach. People are vulnerable to every scheme that comes along.

"Don't ask what stock is hot, or where interest rates will be. There's no consistency to genius predictions. If somebody gets lucky one year, they usually give it back the next. Our first principle is, don't lose the money. Set up a plan and don't lose short-term oriented. Next, measure everything against a riskless approach, such as Treasury bills."

"Too many people let the greed factor appeal to them, and that's when they get into trouble," says Seymour Zises, managing director of Integrated.

Eisen caps his advice with the injunction, "People don't do their own legal work or accounting and they shouldn't do their own financial planning, either. They don't have the knowledge or time to do it properly."

Mark Spielberger, Chemical Bank's director of financial planning, concurs: "To really know investments, taxes, and insurance is impossible for somebody not in the business. Unless you focus daily, it's impossible to keep up with the changes that occur. It's difficult even for the experts."

Fortunately, there is a wide variety of planning services and products that can help you to develop a strategy for security. This is the age of the financial supermarket, and many of the institutions that people already rely on for personal business services, such as banks, brokerage firms, and insurance companies, offer financial planning services. The nature of your assets and the complexity of the plan you require should dictate what kind of assistance to seek.

**I**n developing a financial plan, it is important to determine beforehand on what basis the planner will be paid. Some plans are primarily an analysis of needs, and the client receives broad recommendations. When it comes to implementation, you may need the help of a money manager or broker. Generally speaking, the more removed the advice is from the commissions on financial products generated by the advice, the more expensive the advice will be up-front.

Some planning services are criticized as thinly disguised sales tools—but that doesn't necessarily mean such products are without value. A plan that is free, or relatively inexpensive, can serve as your introduction to the planning process and identify problems that require greater attention. In such cases, you are not required to buy anything, and you shouldn't purchase an investment product unless you understand it and it makes sense for your goals.

Whatever the cost, a financial planner should be selected with care. There is no regulatory body overseeing planners, and it is relatively easy to enter the business. Investigate your prospective planner's educational background, track record, and reputation. To do his or her job properly, the planner will be privy to your most intimate financial details and touch on sensitive areas such as estate planning. You will need to have confidence in the planner's discretion and probity to have a successful working relationship.

Merrill Lynch's Financial Pathfinder (\$500) is a planning program for individuals with an annual income of \$50,000 to \$300,000. The program combines data gathering, expert analysis, and specific written recommendations. "Pathfinder is a comprehensive,

**M**any people spend more time planning for a two-week vacation than for their financial future," says one analyst. But developing a long-term plan is crucial.

objective plan that will guide a client through life," says Donald Dulmage. "It doesn't talk product, and the client can implement it with our competition." A less detailed Merrill Lynch plan, Financial Foundation (\$175), is designed for individuals with incomes of \$30,000 to \$125,000.

Chemical Bank's private-banking division offers a customized plan for individuals whose net worth is high. The average client has \$3 million in assets, but clients with \$1-million in assets or \$150,000 in gross income qualify, according to Spielberger. Each of Chemical's planners has a strong background in taxes, and two are assigned to each case. The \$7,500 fee covers financial consulting and updating for one year.

"We are not stockbrokers and we cannot act as attorneys, but we do oversee the plan's implementation, monitor the performance of investments, and coordinate a client's entire financial picture," says Spielberger. "Whenever we recommend a Chemical investment product, we always counterpose two similar products from other sources to avoid any conflict of interest."

### MONEY MANAGEMENT

People with sizable assets may also require the services of a money manager in addition to those of a planner, although the two may overlap. Most money managers require a minimum amount of funds to work with, ranging from \$100,000 to \$1 million. Their fee is typically one percent of the funds (but may be more), with a declining schedule as funds increase. Institutional discounts on brokerage fees may help defray some of the cost of their advice.

After analyzing your finances, you may find that you have more leeway than you thought to pick up some investments with potentially higher returns. Conversely, you may decide that every available dollar must be protected to provide for your family's needs. With too conservative an approach, however, you run the risk of having your portfolio's real value eroded by inflation.

Professionals talk about a client's "risk tolerance." This is related to your age, overall financial situation, and temperament. The rule of thumb is that the higher the potential return on an investment, the greater the risk. If highly speculative investments will rob you of too many nights' sleep, avoid them. Your anxiety will probably lead you to sell at the wrong time anyway.

There are many approaches to financial planning and money management, but professionals are unanimous on one point: There is no magic formula for success. Each investor has different needs, and the most important consideration in developing a plan is to come up with an approach you can live with and stick to.

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## ALLOCATION

**T**his year as last, asset allocation continues to be the buzzword in financial-planning circles. If you're lucky enough to have a dozen eggs, find as many baskets. That way, you spread the risk and hopefully offset any losses by gains in your other investments.

In effect, allocation involves the deployment of assets in different investment categories, followed by diversification within those categories. There is mounting evidence that the strategy results in higher performance, on average, than concentrating on one investment group. As one might expect, advisers have widely different recipes for the right mix, which changes over time.

Ed Mooney, vice-president of personal-financial counseling for the Bank of New York, recently recommended to investors that they keep 20 percent of their assets in cash equivalents (or Treasury bills with terms of one year or less), 50 percent in fixed-income instruments (bonds)—in staggered maturities out to five years—and 30 percent in equities (stocks).

Spielberger's general recommendation calls for evenly dividing one's resources among equities, fixed-income investments,

and real estate. He reminds clients that they should take employment-benefit plans and stock options into account when making their stock allocation.

Christopher Boutross, a financial consultant with Janney Montgomery Scott, a brokerage firm, stresses the importance of real estate: "Many individuals have their best investment experience in real estate—within their homes—and it's an area that should be considered for further investment."

Last year, the *Wall Street Journal* participated in a study that tracked allocation advice from ten major brokerage houses. The study put Paine Webber at the head of the field, with a 22.4 percent gain over 21 months. Paine Webber's mix called for 22 percent in stocks (the lowest in the survey), 45 percent in bonds, and 33 percent in cash.

Shearson Lehman Hutton, which ranked second, suggested 60 percent stocks, 35 percent bonds, and 5 percent cash. The average return for the ten firms was a healthy 18 percent, although Standard & Poor's 500-stock index rose 19.2 percent for the same 21-month period.

The wisdom of asset allocation can be inferred from the diversity of advice from prominent analysts. Last fall, when Merrill Lynch started running ads recommending bond purchases to lock in high interest before rates substantially declined, Drexel Burnham Lambert's senior investment strategist, Abby Joseph Cohen, was advising against bonds. Her analysis anticipated no such fall.

Merrill Lynch's chief economist, Donald Straszheim, expects a gradual deceleration of the economy in 1989, while Cohen anticipates good growth until year end. She believes stocks are still more attractive than bonds right now.

According to Henry Gailliot, president of Federated Investment Counseling, "a recession is likely" this year, which he believes will give rise to a new bull market. He advises investors to position themselves to buy stocks three to six months down the road.

With asset allocation, you must review your holdings periodically. If you decide to stick to your original distribution, you may have to rebalance your portfolio by selling off some of what has increased in value and buying into markets that have fallen. It's hard to get used to moving countertrend, but this strategy (commonly called dollar-cost averaging) has proven effective in building assets over time.

Although there are no hard and fast rules, Spielberger generally recommends that clients keep one month's living expenses in an interest-bearing checking account and three months' expenses as an emergency fund in a tax-free money-market account or similar vehicle with quick access. Once that is taken care of, additional funds are ripe for investment.

### STOCKS AND BONDS

Most financial planners do agree that an individual with substantial resources should include equities in his or her portfolio, in one form or another. (Exceptions include individuals temperamentally unsuited to the volatility of stock ownership and those with extremely conservative investment postures.)

If you have been asking yourself whether you belong in the market, you're not alone. Since the crash, many individual investors have continued to stay away. And the amount of money they have withdrawn from stocks since September 1987 totals more than a half-trillion dollars. As a result, the market volumes have been off, forcing layoffs and raising doubts about the markets' long-term viability as a funding source for U.S. business.

It remains an open question whether public confidence in the equity markets can be restored. Abby Cohen points out that, with stocks trending upward and the Dow over 2,200 once again, sentiment seemed to improve in January. But for the time being, the CD (certificate of deposit) may be the biggest magnet for money, as millions of potential investors sit on the sidelines with cash.

The small investor has a right to wonder if he or she can get a fair deal in the equity markets. Institutional orders dominate the activity, program trading still threatens to tilt the whole game at any moment, and the small investor always seems to be trailing the



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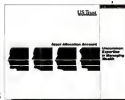
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parade. The average trade on the New York Stock Exchange has gone from 204 shares in 1962 to 2,303 shares in 1988.

"The efficiency of financial markets leaves the individual at a serious competitive disadvantage when it comes to trading," says one private investor and Harvard Business School Ph.D. "By the time information trickles down to him or her, it's already reflected in a stock's price. There are so many analysts studying the major corporations that you can never get the jump on market movement. The only place you stand a chance is with some of the smaller securities traded over-the-counter."

From the viewpoint of financial planning, trading isn't the primary concern. If one is willing to buy and hold stocks, even the small investor can participate in growth. But it's still an uncomfortable feeling to be removed from the action, and it's costly always to be last in and out.

#### BOOM OR BUST?

Although some changes, such as improved communications systems with increased capability to handle larger volumes, have been put in place since Black Monday, many professionals think another crash is possible, if not probable. As far as Harvey Eisen is concerned, "Nothing has been done since the crash. They've just rearranged the deck chairs on the *Titanic*."

Yet despite such reservations, Eisen sees opportunities in the market—and he's in with both feet. Sixty-five to 70 percent of the money under his management is invested in stocks and convertible bonds. Eisen develops

portfolios for three types of clients: the very conservative, the growth-oriented, and the very aggressive. The minimum investment Integrated requires for individually managed accounts is \$100,000.

"We don't predict the economy, the market, interest rates, or the weather," says Eisen. "We identify investment opportunities. We look for undervalued stocks that have a major disparity between their true worth and current price. We look at them as closely as if we were going to buy the entire company."

"With the current takeover mania, we particularly look at industries that have one or two announced deals, such as publishing, retailing, and supermarkets. We try to find other companies that are good prospects."

While the leveraged-buyout (LBO) game is on, it's Wall Street's most exciting. In fact, LBOs were the major bright spot in last year's lackluster market. Nothing else inspires stocks to overnight gains of up to 25 points, so it's no wonder that players are trying to guess which companies are ripe for picking.

Monte Gordon, vice-president and director of research for the Dreyfus Corporation, advises: "Stick to fundamental values. Stay with high quality and low multiples. Look at companies in food, toys, entertainment, and leisure. Buy what is out of favor. It's an evaluative process. How serious are the problems? How well are they dealing with them? Careful analysis will yield rewards, but you must take a long-term view. When the market looks like it shouldn't be bought—that's the time to buy," says Gordon.

In 1988, stocks offered a 16 percent return—much better than many people

realize. This could continue into '89, says Abby Cohen. "Stocks are not overpriced now. The average price-to-earnings ratio is 10 or 11, not dramatically high. Another interesting thing to look at is the ratio of price to replacement book value. Stock prices are now at a 25 percent discount, which leads to merger and acquisition activity."

"The cheapest place to buy a factory is on the floor of the stock exchange," says Cohen. "As companies need more capacity, they're buying it rather than building it. For international firms, U.S. companies are at fire-sale prices, because of the fall in the dollar. Anyone holding foreign currency can buy U.S. stocks at 1985 prices."

Indeed, the dollar's decline has had a dramatic impact on world markets. Cohen points out that between December 31, 1984—around the time the dollar peaked against the yen—and December 31, 1988, U.S. stocks gained 66 percent in dollar value. The U.S. investor who had put his money in the Tokyo exchange during the same period would have realized a gain of 417 percent in dollar terms.

Cohen is also a value hunter when picking stocks. She thinks there's a lot in the technology sector worth considering. Two of her favorites are NCR and IBM. Her advice is to keep on the lookout for stocks that have undergone a metamorphosis that promotes faster-than-average revenue and earnings growth: Look at the top line and bottom line. Is there strong management? Does the company have some comparative advantage in its own industry? Is the company strong but its stock cheap? And most important: Can the company generate a return on equity that's healthier than the general economy?

Hugh Johnson, chief investment officer of First Albany Corporation, a stock and bond brokerage, thinks this is a time to play it safe and underweight stocks—perhaps placing 35 percent of one's portfolio in the market. "Be tough on the selection process. We're on borrowed time," says Johnson, who feels the recovery is losing momentum.

Some undervalued drug stocks look good to him, because he expects large institutions to shift into big drug stocks in a downturn. He also thinks Bell regional companies might be a good bet. They tend to have stable earnings in tough times.

"Beyond that, a lot of little companies have sizzle and are recession-proof," says Johnson. "Dunkin' Donuts has great years when there's a recession. Sequa Corporation has a Chromalloy division, which is the largest jet-engine-maintenance company in the world. Do you think that in an adverse climate companies are more likely to maintain expensive equipment or to go out and buy new?"

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Johnson underscores the importance of selectivity. "The Brookings Institution estimates that one in ten American corporations will fail in the next recession," he says. "There's just too much debt."

The rise in corporate debt is causing concern in a number of quarters. More than \$200 billion in corporate equity has been taken private in the last two years. Most of it now appears on corporate balance sheets as debt. The recent \$20 billion leveraged buyout of RJR Nabisco revised upward the scale of such deals.

No one knows what the outer limits may be, but public alarm and noise in the capital suggest that some form of legislative restriction may be on the horizon. The standing question is whether fear of regulation will spur the investment community into even madder activity to get in under the wire.

The recent LBOs have sent a shudder through the corporate-bond market, and investors are demanding better terms to bankroll some of the newer deals. Bonds have always been a basic component of balanced portfolios, and "junk" bonds have been offering yields of around 14 percent.

But most planners are recommending that individuals err on the side of caution: "Stick to government bonds, AA rated corporate bonds, or A rated tax-exempt bonds," says Johnson. "In a downturn, quality bonds will go up in value, but anything else is asking for trouble. There's a chance of default."

Owen Quattlebaum, a manager of personal financial services at Brown Brothers Harriman & Company, a private bank in New York, thinks that the bond market holds promise this year. He advises putting up to 50 percent of assets in bonds with maturities ranging out to ten or even fifteen years.

Donald DuImage isn't averse to going out as far as twenty years. But Ed Mooney says five years is as far he would go.

The longer the maturity of a bond, the greater the volatility. The underlying price of a bond fluctuates with interest rates. As a rule, longer bonds offer higher yields, but recently, interest rates on short-term Treasuries have been higher.

Everyone agrees that it's good practice to stagger maturities, so that every year or two you have something coming due. That way you can take advantage of changing investment climates. If all your bonds come due at the same time, you run the risk of having a lot of cash on hand with few opportunities for reinvestment when times are unfavorable.

From Quattlebaum's point of view, "It's advantageous to buy bonds in \$50,000 denominations. And to build a real ladder, you need at least seven or eight issues, maybe ten. If you have less than a half-



million dollars to invest, you're better off buying a bond fund."

Most planners think that investors should have a substantial amount of cash to invest before it makes sense to have a private stock account or individual bond portfolio. Michael Hines, vice-president of marketing at Fidelity

Investments, the nation's largest mutual-fund company, thinks an individual with less than several hundred thousand dollars to invest in the market is probably better off with mutual funds. Some planners think the sensible minimum for private accounts is \$200,000, others \$50,000.

Hines says that with mutual funds, "you have an institutional partner, which is a very compelling advantage in this investment environment." Mutual funds do cater to a wide range of objectives, while providing diversification and professional management, often for a small fee. Many types of investments that would otherwise be unavailable to small investors become possible through mutual funds.

Overseas mutual funds, for example, provide one of the only practical ways for U.S. investors who are not experts to participate in foreign stock exchanges, some of which have dramatically outperformed U.S. exchanges in recent years.

In addition, many funds belong to so-called families, within which you can move your assets at no charge as your investment strategy changes. The main drawback is that a large number of funds have had less than sterling performance records.

#### NEW TRADING STRATEGIES

There are many other ways worth considering for individuals to buy marketable securities. Unit investment trusts (U.I.T.'s) enable an investor to purchase units (similar to shares) of diversified portfolios known as baskets of securities. The securities are usually bought and held for the life of the trust. Terms vary from six months to 30 or more years, and sales charges range accordingly, from 0.75 percent to 4.5 percent.

The trusts are closed-ended at the top and open-ended at the bottom, which means there is a limited number of units and the sponsoring company creates a secondary market to provide liquidity. In certain trusts, units can be cashed in or, if you own enough of them, exchanged for the underlying stocks. The largest sponsor of U.I.T.'s is Merrill Lynch, operating in conjunction with several other major brokerage firms.

"For \$1,000 you get the diversification you would need \$250,000 to get on your own," says Norman Schvey, chairman of unit investment trusts for Merrill Lynch. "The idea is to give individuals the opportunity to do things they can't do by themselves."

Schvey participated in the creation of the first U.I.T. in 1961, and now there are over 2,000, totaling more than \$130 billion in assets. There are U.I.T.'s that enable you to buy the S&P 500. Others offer a wide variety of bond portfolios, which pay income on a

**U**nit investment trusts enable investors to purchase shares in diversified portfolios. Americus Trusts separate a stock's speculative and conservative features.

monthly basis. And there are multicurrency trusts, gold trusts, and mortgage-security trusts, to mention a few.

The Americus Trusts offer another equity product that Owen Quattlebaum thinks is well tailored to these volatile times, and he has been recommending them to clients for a while. Before the trusts closed, the holders of certain blue-chip stocks tendered their shares to an Americus Trust based on that stock. In return, they received two-part certificates that divided each share into a PRIME (prescribed right to income and maximum equity) and a SCORE (special claim on residual equity), which now trade separately.

The PRIME represents claim to all dividends and ownership of the stock's value up to a predetermined price above current value. The SCORE claims any increase above the limit set on the PRIME on the date that the trust dissolves (matures).

In a sense, the Americus Trusts broker a kind of marriage between the conservative investor and the more speculative one, in which both can profit. By holding the PRIME and selling off the SCORE, the conservative investor can increase his or her current yield and be protected against a decline in price.

The more adventurous investor can buy the SCORE for a fraction of the stock's price, and bet a hunch that the stock will increase substantially above the PRIME limit by the time the trust dissolves in a couple of years.

There are 26 Americus Trusts, involving such stocks as General Motors and Sears. Although the Americus Trusts are now closed, and no more shares can be tendered, investors can participate in the secondary market of PRIMES and SCORES.

Legal limitations currently prevent the creation of more trusts of this kind. Nevertheless, a number of major firms are picking up on the concept of dividing stocks into components to make them more attractive investment vehicles. This may portend the beginning of a major development in the way stocks are traded.

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The growth in equity in your home, through appreciation and paying down the initial mortgage, may give tax-free borrowing power that can be utilized for important objectives, such as a child's education or a second home. Home-equity loans should be used with extreme care, however, and only where there is sufficient income to keep the loan current. Your house is on the line.

Real estate, whether commercial or residential, can still be a good investment and an effective hedge against inflation. But real estate is no longer an effective tax shelter, so a deal must make good business sense. When times favor real estate, it can produce extraordinary gains through appreciation, but in down times, rapid price declines combined with illiquidity may present problems.

Is buying a second home still a wise move? Chemical Bank's Spielberger advises against a second home for strictly investment purposes. It often generates no income, and it requires cash outlays and active management. Nevertheless, a well-chosen property can be an important capital accumulator over time, in addition to providing a place for rest and recreation.

Limited partnerships can be an effective vehicle for participating in real estate, "but look long and hard at the provider and its track record," says Spielberger. Partnerships are extremely illiquid—your money may be tied up for five or more years—so it's important to understand the terms. Investors can buy into a group of properties for growth or current income. Some syndicates offer participating mortgage programs with fixed returns of up to 12 percent.

If your risk tolerance is high, you may want to consider real-estate partnerships in the Southwest, where property values are off 30 to 40 percent in many areas, and as much as 60 percent in some parts of Denver.

"This may be a good time for bottom fishing, if you can take a five- to seven-year view," says Kathy Muldoon, a financial planner with Carter Financial Management in Dallas. "But the message is: It had better have positive cash flow, or don't get involved." She also believes that some oil and

gas partnerships with low debt and reasonable fee structures are attractive.

There are limited partnerships available in a variety of industries. Integrated Resources, for example, is currently offering syndications in publishing, cable television, and a small airline, among others.

Gold, a traditional inflation hedge, may be worth considering during the next year or two, says Muldoon: "While prices are weak, it's a good time to be accumulating gold funds. Gold hit a recent high of \$502 an ounce sixteen months ago. With the subsequent decline, we're looking at buyers' opportunity."

Platinum, which recently plummeted \$100 an ounce to around \$520, "may appeal to investors looking for long-term play," says James Koppel, a managing director of Deak International, which deals in precious metals and foreign exchange. "But its volatility—affected by new technologies, South Africa, and other factors—could go both ways."

Collectibles can be excellent hedges against inflation and offer protection against adverse currency fluctuations. The stunning, record-breaking prices recently paid for art, antiques, and jewelry have demonstrated that some fine things can more than hold their own as investments. The drawback is that collectibles often lack liquidity in an adverse climate.



Americans don't save enough" is the often-heard refrain of financial planners and observers of the nation's economy. Ironically, the paucity of savings nationwide has been a major factor in keeping the recovery alive. Just as the federal government has amassed a staggering debt over the past eight years, U.S. consumer debt is at an all-time high, and both are contributing to continued growth, as well as instability. When exactly the U.S. consumer will moderate this spending spree is one of the wild cards in the economic picture.

From a planning point of view, increasing savings is one of the most important things you can do for yourself. Most planners recommend saving a percentage of income, which can regularly be directed into securities, mutual funds, or other investment vehicles. And because many people find it difficult to save, planners frequently suggest products that require premium payments or that enforce savings—such as annuities,

which can't be touched before age 59½ without substantial penalties.

Some investment products have features for automatically reinvesting income as it accrues. Bond funds offer such an option, and U.I.T.'s have provisions for directing income into mutual funds.

The federal government, recognizing the importance of savings for retirement, has created a number of tax-advantaged programs to stimulate savings, such as IRAs and 401(k) programs. The 1986 Tax Reform Act limited the deductibility of IRA contributions for many people, but interest on funds placed in IRA accounts remains fully tax-deferred. Annuities and many other insurance products also allow for tax-deferred accrual.

The constant erosion of purchasing power by inflation is a strong argument for managing savings effectively, and any funds in excess of those needed for immediate needs should be put to work for you. There is stiff competition for your money, and the spread can be as much as 1.75 percent for short-term instruments, so it pays to shop around.

"After eschewing the consumer market, banks are now constantly devising new products to capture consumer dollars," says Jerome R. McDougal, chief executive officer of Apple Bank for Savings. "Why should we borrow from other banks, when we can borrow from a consumer and make him a



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"The interest on some premium checking accounts has been raised to over 6 percent," says McDougal, "and many banks are willing to pay higher rates for higher balances. A 24-month CD is up around 9 percent."

## ZEROS ADD UP

For those interested in providing for longer-term goals, such as a child's education, Donald Dalmage recommends zero-coupon Treasury bonds. "Zeros" work something like high-return savings bonds. Actually, they are regular bonds that have been stripped of their dividend coupons and sell at a steep discount from their face value.

For example, if you want to provide for a child's first year in college, you might buy eighteen-year zeros when the child is born. A zero-coupon bond redeemable for about \$1,250 in eighteen years was recently selling for \$250. So if you project the cost of a year in college in the year 2007 (taking the College Board's estimate of 7 percent inflation into account), you'll know how many zeros to buy.

One problem with zeros is that you have to pay taxes on interest imputed to the bonds, even though you actually receive no income as they proceed to maturity. There are tax-exempt municipal zeros, but they can be called in before term, which may leave you in search of an investment when rates are low.

Ed Mooney thinks that Series EE savings bonds offer another good way to build an education fund. "They avoid taxes during the growth phase, and they pay a minimum of 6 percent, with a floating average that rises with interest rates. People overlook them because they are not actively sold," says Mooney. "They don't generate commissions."

Under government regulations, an individual can buy up to \$15,000 of the Series EE bonds, so other vehicles will be needed to complete an education fund. Recommendations include municipal bonds and "college-sure CDs," which are tied into the college-inflation index.

When it comes to saving for retirement, you may want to consider the increasingly wide array of annuities and other insurance products. "They have an overwhelming advantage as savings vehicles," says con-

sultant Alvin Vogel, "because in most cases they combine competitive investment opportunities and protection of principal with tax-deferred build-up." He may well be right. The fixed-return insurance products offer competitive rates, and some variable products offer the flexibility of an entire family of mutual funds with free switching.

The only caution is that Washington has recently redefined certain insurance products. Single-premium life insurance, for example, has lost some of its tax advantages.

Annuities have a variety of pay-in plans. Annuity pay-out options include monthly and/or lump-sum distributions. All life-insurance policies, except for term insurance, build up value over time and can usually be borrowed against at lower-than-market rates. This feature sometimes makes them a good funding source for college or other large expenditures.



**T**he most important financial resource you and your family have is your earning power, so it's worth protecting in case of disability or death. Life insurance—along with health and disability insurance—is just a part of the cost of doing business these days. But how much life insurance to carry is one of the perennial questions.

Being under-insured puts your family in jeopardy, while over-insurance ties up resources that could meet lifetime needs. An important factor in determining how much life insurance to buy is whether your strategy calls for depletion of the death benefit during a spouse's remaining years or for preservation of the principal for children or others.

Bill Swalick, second-vice-president of Travelers Insurance, recommends selecting a life-insurance policy that can take care of your family's cash needs, pay taxes, pay off credit cards, mortgage, and other debts, and provide income. Other investment vehicles can also fill the bill, but insurance has the advantage of passing death benefits directly to the beneficiary free of federal taxes.

Of course, there are different forms of life insurance. Term insurance is the cheapest form in the short run. In the long run, however, it can be expensive, and many people give up paying premiums just when

they can least afford to let the policy lapse.

A whole-life policy may require sizable payments for seven to ten years, but after that, many policies keep themselves in force through appreciation—and the policy itself serves as a cash accumulator that can be borrowed against as needs arise. Universal life, which allows you to vary the amount you pay in, also does double service as protection for your family and an investment vehicle.

"If you have the need for insurance and want to save, a whole-life or universal-life policy makes a lot of sense," says Jules A. del Vecchio, vice-president of New York Life Insurance Company.

Universal-life policies and so-called participating whole-life policies, which pay dividends, currently have gross yields of about 8.5 to 9 percent, according to Bill Swalick. "But you have to look at each policy. Different companies offer different yields," he says.

Most financial planners agree that a comprehensive plan must include estate planning. Legal and tax issues make this area highly complex for the lay person. Estate taxes begin at 37 percent and run as high as 55 percent, so how you dispose of your assets can be important.

Linda Feldman, assistant director of financial and estate planning for Travelers, makes some basic recommendations: Draft a will. Review your property holdings to make sure titles are not in conflict with your will. Selling or making gifts of some of your assets while you are alive may make sense taxwise.

If you want to bequeath assets to heirs but establish some control over how the money is disbursed, make suitable trust and will arrangements. Trusts can be designed as flexible or rigid.

If you own a business, you should have a plan for its continued operation, sale, or liquidation in the event of your death. If the business is a partnership, some form of buy-out provision is advisable—especially if you don't have heirs to take over.

Many people work hard their entire life, only to find that the financial security they thought they would provide for their families has eluded them. They always meant to devise a sensible plan but never quite got around to it. They gambled too much on spectacular returns when a more modest approach would have served far better. But, as usual, the answers are easier to state than to follow.

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(continued from page 66)

another film with Mifune, *Stray Dog* from 1949). Mifune as a zoot-suited gangster dying of tuberculosis in Tokyo jazz clubs is like nothing seen before in Heaven or on Earth—beautiful, awkward, finally etherealized. The film has a bluesy postwar atmosphere, an amazing knife fight between two gangsters sliding around in white paint, and, overall, a heartbreaking tone of enraged benevolence. Kurosawa grew up into a fierce, at times terrifyingly pessimistic, artist. These two early films, as well as several others in the ten-film series, show the gentler young man he left behind.

**36 Fillette**, WHICH WAS UNACCOUNTABLY selected for the 1988 New York Film Festival, is about the moody defiance of a blunt and willful fourteen-year-old French girl, Lili (Delphine Zentout), who badly wants to lose her virginity but isn't sure how. Chubby, short, with round and heavy breasts (the title refers to her brassiere size), Lili is in a state of furious hormonal transition—she can look in some scenes like a top-heavy little teen and in others like a witchy, flirtatious, grown-up woman. Writer-director Catherine Breillat appears to identify with the girl's anger, her volatility and boredom, but the movie is so unshaped and crude that it could have been directed by Lili herself. Maurice Pialat attacked a similar subject in *A Nos Amours* with courage and dramatic power; Ms. Breillat, who adapted her own novel, is merely a tease.

There's something insane about the single-mindedness of the movie's concerns: Will she or won't she? On vacation with her parents in Biarritz, Lili runs around with her abundant flesh bursting out of her top, and torments Maurice (Etienne Chicot), a balding, dour-faced roué of 40 who becomes understandably disconsolate over his repeated failure to get her into bed. He's a jaded and cynical man, but he's not a rapist; he wants a sexual experience with the girl, and she's just too young. Sexual impasse, however, isn't much of a dramatic subject, and the movie is far too slow for comedy: Breillat gives us long, long scenes of vacillation, confusion, and disaster in which our sympathy gradually shifts to the baffled and increasingly self-disgusted Maurice. Even the flashes of nudity are a mistake; someday Delphine Zentout may be beautiful, but right now she's in a vulnerable and awkward state. In all, *36 Fillette* is a feeble, surly piece of work. The vicious people Lili runs into at the resort—people whom I look, at first, as examples of the kind of adult insensitivity that she was up against—in the end seem little more than evidence of Breillat's generalized crassness. For all her obvious identification with Lili, she displays her as a haplessly overripe and heartless young girl.

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## PLAINS FARE

“... *Lonesome Dove* could have been a ‘buddy’ picture of intolerable effrontery. But Larry McMurtry is never romantic. . .”



HOME ON THE RANGE: Robert Duvall as a lone ranger in McMurtry's Western.

AS WESTERNS GO, *Lonesome Dove* (February 5, 6, 7, and 8; 9 to 11 P.M.; CBS) is almost as long and at least as lugubrious as Spengler's *Decline of...* It's also rather grand. The mini-series moseys 2,500 miles from civilization and its discontents in south Texas to "where it ain't settled" in the sky lands of Montana, saddle-sore through sandstorms, eating frog, grasshopper, buffalo tongue, and rattlesnake, with many a savage whoop and time off for Anjelica Huston in Nebraska. Men are hanged and women are raped and children perish in rivers full of water moccasins, and only the pigs enjoy themselves. "Best thing you can do with death is to ride off from it," confides Captain Woodrow F. Call (Tommy Lee Jones), who will, instead, drag it behind him.

Jones doesn't seem over-the-hill enough to be Captain Call, a retired Texas Ranger. He covers this up with a beard, a mad visionary gleam, and an inclination to gnomish utterance. As Augustus McCrac, the Ranger sidekick who abets Call in his cattle drive, Robert Duvall has always been old enough. "Ain't nothin' better than ridin' a fine horse to a new country," fun-loving Gus allows before they cut off the leg with the arrows in it. Afterward he tells Call, "There's certain things my vanity won't abide."

*Lonesome* could have been a "buddy" picture of intolerable effrontery. But Larry McMurtry, to whose Pulitzer Prize-winning novel scriptwriter Bill Wittliff and director Simon Wincer have been faithful, is never cute, nor romantic, nor nostalgic. And he's as lucky here on the small screen, with a magnificent Duvall, as he's always been on the big one, with, for instance, Timothy Bottoms and Cybill Shepherd in *The Last Picture Show*, and Debra Winger and Shirley MacLaine in *Terms of Endearment*. (McMurtry's first novel, *Horseman, Pass By*, was turned into *Hud*, with Paul Newman. His best one, *Leaving Cheyenne*, certainly deserved better than *Lovin' Molly*, but at least the Molly we were asked to love was Blythe Danner.) His is a West gone wrong in almost every particular, heroic in spite of itself, and downright impossible on the women.

Of their career as Texas Rangers, killing Indians and other baddies, Gus says to Call, "Everything we done was a mistake." And: "I don't want to start thinkin', Woodrow, about all the things we should've done." To his lost love Clara (Anjelica Huston), Gus describes his retirement: "We shot a few Mexican bandits, drank a lot of whiskey." There's no good reason to go to Montana in the first

place, except Call has to, which is why Deets (Danny Glover) gets speared, Jake (Robert Ulrich) gets lynched, and Lorena (Diane Lane) gets raped. Gus makes Call promise to bury him back home under "a little stand of pecan trees along a creek where he used to picnic with a woman." Call delivers on this promise, in a coffin passage right out of Faulkner's *The Reivers*, and that's the last of his mistakes.

There's no room here to synopsise subplots involving the coming-of-age of the fatherless Newt (Ricky Schroder), the mooning-about of the lovesick cowboy Dish (D. B. Sweeney), the frothing at the mouth of the evil half-breed Blue Duck (Frederic Forrest), and the parallel leave-takings and heart-breakings of a sad-sack Arkansas sheriff (Chris Cooper) and his wayward wife (Glenn Headly). So many stories fill up all eight hours of *Lonesome Dove*—an anti-Western, a kind of *Iliad* for losers.

DANNY GLOVER FARES BETTER IN *A Raisin in the Sun* (Wednesday, February 1; 9 to 12 P.M.; Channel 13) than he does in *Lonesome Dove* or did, for that matter, in HBO's listless *Mandela*. In this extraordinary production of Lorraine Hansberry's play—complete, for the first time, with remarkably prescient passages on feminism, African nationalism, and just exactly what sort of bomb-throwing world was waiting in the lily-white suburbs for the ghetto-escaping Younger family—Glover puts on the part of Walter Lee as if it were a changeling skin, a coat of Joseph's many colors on the way to manhood. With Esther Rolle as the matriarch Lena, Starletta DuPois in the thankless role of Walter's wife, Ruth, and—splendidly—Kim Yancey as sister Beneatha, in whom Hansberry must have recognized many of her younger selves, this "American Playhouse" *Raisin* is as good as we're likely to get in my lifetime.

I saw the shorter versions of *Raisin* on Broadway and at the movies. It's always been superior to, and a victim of, those enthusiasts who seemed to find in it precisely the universalizing middle-class uplift they needed to feel better about themselves, and those detractors, like Pauline Kael, for whom it seemed merely to prove "that a Negro family can be as dreary as a white family." Seen whole, as Hansberry's

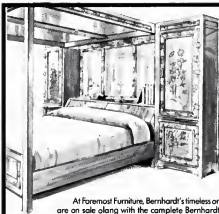
husband and "American Playhouse" 's executive producer, Robert Nemiroff, has insisted it be, it belongs in the repertoire with the best of O'Neill and Arthur Miller. Although mostly about race, *Raisin* is also about class, and so particular is it to the mid-century American black slum experience—angry, funny, dreamy, at war with and forgiving of the regnant clichés, ferocious among the ambiguities—that it seems almost to have invented most of what happened after it. We are listening backward to what we couldn't hear at the time. Don't miss it.

**Ethics In America** (MONDAYS, JANUARY 30 through April 3; times will vary; Channel 13) picks up where *The Politics of Privacy* left off last fall, with Fred W. Friendly, the Annenberg/CPB Project, and the Columbia School of Journalism conspiring to make us rethink the way we behave in the media, the government, the armed forces, the modern corporation, and the legal and medical professions.

On "Do Unto Others," leading off January 30, Supreme Court Justice Antonin Scalia, Surgeon General C. Everett Koop, psychiatrist Willard Gaylin, civil-liberties attorney Robert Levy, Abyssinian Baptist Church minister Calvin Butts III, feel-bad liberal columnists Ellen Goodman and Anna Quindlen, neocon curmudgeon Midge Decter, et al. take on the rights and wrongs of cheating to get into college, cheating on one's spouse, and cheating on our responsibilities as citizens. To my surprise, I liked Scalia as much as I liked Linda Ellerbee. Gaylin, as usual, makes the most sense.

Many of these same talking heads return February 6 on "To Defend a Killer," along with criminal-defense lawyers Jack Litman and C. Vernon Mason, district attorneys Leah Sims and Scott Harshbarger, and NYU law professor Stephen Gillers. Again, Gaylin makes the most sense, but Quindlen is marvelous when she's mad. On both lively programs, Charles Ogle Jr. is less a moderator than a provocateur. On both, Justice Scalia seems to be a man who puzzles his way to a position out of a muddle of appealing decencies.

with **Columbo Goes to the Guillotine** (February 6; 9 to 11 P.M.; ABC), Peter Falk and his raincoat return to prime time. It's a brilliant episode, in which the rumpled homicide detective goes after a psychic (Anthony Andrews) who, with the help of some parapsychologists, defrauds our credulous military establishment and murders a perfectly nice magician. There's a locked freight elevator, a bolted workshop door, blood dripping from the ceiling, and a severed head. There's also, of course, Falk himself, sounding more than ever like George Burns.



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## NEW-WORLD SYMPHONIES

“... Composers of the New England School were probably due for reexamination, with today's appetite for neo-Romanticism. . .”

STRANGE THINGS ARE HAPPENING. DURING the past month, and without making a special effort, I have heard John Knowles Paine's First Symphony and *As You Like It* Overture, the five string quartets of George W. Chadwick, the *Gaelic* Symphony and *Mass in E flat* by Amy Beach, four orchestral tone poems by Edward MacDowell, virtually the complete works of Charles T. Griffes, as well as music by Arthur Foote, Charles Martin Loeffler, and Horatio Parker.

Who, you may ask, are these people? Forgotten composers, of course, all of them Americans active in the Northeast between 1860 and 1920 and greatly admired in their day. Most held influential educational or administrative positions; major organizations from the Metropolitan Opera to the Philadelphia Orchestra performed their scores with regularity; and audiences were not only eager to hear their music but actually demanded it. After the Boston premiere of Paine's Second Symphony, in 1880, one delighted listener was spied standing on his seat in a state of uncontrollable enthusiasm, frantically opening and shutting his umbrella. Another BSO patron sent a poem to the orchestra's conductor, Theodore Thomas, concluding with the following plea: "Let no more Wagner themes thy bill enhance! And give the native workers just one chance./ Don't give the Dvořák symphony again; If you would give us joy, oh give us Paine!"

Not so long ago, the very idea of anyone giving us Paine was a laughable notion, but suddenly, here are Zubin Mehta and the New York Philharmonic reviving the composer's two symphonies in concert and recording them for New World Records. No umbrellas were joyfully flourished at a recent performance of the First Symphony in Avery Fisher Hall, but the audience seemed genuinely pleased by the

piece, possibly even grateful to discover such an agreeable alternative to Dvořák, Schumann, and Brahms. If so, there is plenty more where that came from, and much of it is being played again and becoming available on recordings.

Paine and other representatives of the so-called New England School were probably due for reexamination, considering today's growing appetite for neo-Romanticism. These composers offer that in abundance. With few exceptions, they all received their early training in Germany, and the America-first contingent will no

bert, even Berlioz—any fool can hear that. The music also has a bracing rhythmic energy, many charming turns of phrase, and an overall seriousness of purpose that never degenerates into self-importance. Paine obviously wanted listeners in 1876 to enjoy his music, but he never wrote down to them.

One of the most valuable resources for those interested in exploring the music of Paine and his followers has been an enterprising record company based in Boston and appropriately named Northeastern. The label's latest releases (NR 234/5/6)

include the five string quartets of George W. Chadwick, unquestionably a prodigiously gifted composer. These three discs show him on a twenty-year-long search, often a very touching one, for a personal voice—and, I think, he eventually found it. The forms and gestures may be



IN DEMAND: Composers rediscovered—John Knowles Paine, Amy Beach, George W. Chadwick.

doubt continue to scorn them for aping European models so slavishly and for making turn-of-the-century Boston seem like a genteel musical suburb of Munich. At the very least, though, the academic bias of these proper New Englanders helped produce the country's first generation of truly professional composers, even if they discouraged the independent thinking and experimentation that is such a strong part of America's musical makeup. Charles Ives was one of the earliest rebels to call the whole lot of them a bunch of sissies.

Perhaps enough time has passed to put aside old grudges and listen to what the New England School has to offer, without unreasonable expectations of profound originality or timeless masterpieces. I found Paine's First Symphony a thoroughly civilized and immensely attractive score, despite materials that sometimes sound rather stiff and overdeveloped. The four movements may be stereotyped and closely modeled after Beethoven, Schu-

basically of Central European origin, but the expressive content of all six pieces, even of the two precocious student works written in Leipzig in 1878, betrays a quirky New England sense of humor as well as spicy melodic, harmonic, and rhythmic characteristics that could have been discovered only in the American backwoods. The Portland String Quartet, joined by Virginia Eskin in the Piano Quintet, makes an eloquent case for Chadwick with skillfully integrated, warmly inflected performances.

One important but little-known project devoted to the music of this period resulted in a series of 55 discs made between 1958 and 1970 by the Society for the Preservation of the American Musical Heritage. The records were never made generally available to the public, but now the Library of Congress is reissuing some of the choicest items from the series on compact discs, beginning with the *Gaelic* Symphony, by Amy Beach, coupled with Arthur Foote's succulent *Character Pic-*

tures After the Rubaiyat of Omar Khayyam (OMP 105).

Prolific in all forms, Beach (1867-1944) was a consequential composer whose music is perhaps the most passionate and richly textured of all the New Englanders' work. Even a century ago, being a woman did not seem to prevent wide recognition of her talents or inhibit her muse—the *Caelic* Symphony is a deeply felt, masterly work of fierce intensity, and in 1896 the Boston critics adored it. Unfortunately, the committed performance by the Royal Philharmonic, led by the late Karl Krueger, is severely cut, but what remains is still well worth hearing. I can also recommend four luscious tone poems by Edward MacDowell (1861-1908), bound to appeal to anyone with a taste for the late-Romantic (OMP 104). These and other recordings in the society's series may be ordered at \$14.95 each from the Library of Congress, Public Services Office; Motion Picture, Broadcasting, and Recorded Sound Division; Washington, D.C. 20540.

ANY DISCUSSION OF AMERICAN MUSIC—PAST and present, live and on recordings—cannot possibly overlook the contribution of the Louisville Orchestra, which recently gave its first New York concert in years, at Carnegie Hall. The Louisville story is well known but bears repeating. In 1948, the city's mayor, Charles P. Farnsley, made the astonishing suggestion that the struggling young orchestra and its conductor, Robert Whitney, might be better advised to commission new works rather than spend its meager funds on glamorous visiting soloists. The idea actually worked, thanks to a Rockefeller grant that helped support the program and enabled the Louisville to form its own label to record each new score. Nearly 40 years and almost 200 records later, the orchestra is doing just fine, and the contemporary repertoire has been enriched incalculably.

Now conducted by Lawrence Leighton Smith, the Louisville Orchestra came to Carnegie Hall with a program that was, typically, garden-fresh and played with spirit: Gould's *Flourishes and Galop*, Copland's *Orchestral Variations*, Laderman's Violin Concerto with Elmar Oliveira, and Martinu's Fifth Symphony. Many new recordings are in the works, including the Laderman concerto, and Louisville treasures from the past are now being transferred to compact discs by Albany Records. The catalogue is especially well stocked with impressive American symphonies composed between 1930 and 1960, back when composers were writing such things. Aficionados of Walter Piston (Nos. 5, 7, and 8 on AR 011) and Roy Harris (Nos. 1 and 5 coupled with the Violin Concerto, played by Gregory Fulkerson, on AR 012) should not hesitate.

#### ADVERTISEMENT

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## The Steaks Aren't High

By ARTHUR SCHWARTZ

Only News Restaurant Critic

**M**Y, HOW THE mighty have fallen. My, how the modest have made the most of it.

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is \$14.50 (critic's choice). . . . There's free parking for two hours across the street.

Rosen has always been big on the bargain . . . and is a restaurateur who says things like "places that make it in the long run have to give the people what they want. . . . Every place has its thing. I think watching the room is really important."

I do too. And Rosen and his managers do patrol the room—greeting, seating, troubleshooting. The young servers are efficient, polite and accommodating. Even the bus boys are on the ball . . . The room has a lively restaurant hum, but it's not truly noisy. The crowd is handsome, of all ages; a wide spectrum of New Yorkers looking for a good, no-frills dinner at relatively reasonable cost . . .

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## GROUND WORK

"...The Moiseyev dancers have an invisible plumb line that keeps their every step, from a walk to a convoluted death dive, true. . ."



**FIREWORKS FROM MOSCOW:** The Moiseyev troupe at Radio City Music Hall.

THE Moiseyev Dance Company, THE MOSCOW-based pioneer and popularizer of the atricalized folk dancing, opened its recent performances at Radio City Music Hall with an all-too-swift glimpse of the group's training syllabus—a kind of ethnic *Etudes*. Most fascinating was the work at the barre, done in severe practice clothes and glove-leather boots.

Here, you could marvel at the light, incisive footwork and the beautiful contrast, especially evident in the men, of the mobile hip joint that makes for sky-high battements and the muscle power in the bulky thighs that allows for sustained strength in bravura feats done from a squat. The torsos are upright enough but unactivated, and they lack the open, floating carriage of classical dance. By way of compensation, as you see once they start traveling through space, these dancers have an infallible sense of center, an invisible plumb line that anchors them to the earth and keeps their every step—from a walk to a hectic spin to a convoluted death dive—true.

Although there are plenty of physical fireworks in the balance of the repertory, the 51-year-old troupe, still under the aegis of its founder, seems to be moving away from athletic virtuosity in two directions. It's trying to broaden its ethnic range, for one thing, and also to move into

the territory of "art" dance (in contrast to "folk"). The results are uneven. *Sanchakou*, for example, is an appropriation of the old chestnut, often seen at Peking opera performances, of a combat in the dark. The Moiseyev dancers approximate this comic-acrobatic pantomime with a decidedly foreign accent. They lack the stillness, the sense of movement in suspension, of Asian performers, and the choreography, while clever enough and neatly timed, misses the sly wit of the native example.

With the "Polovtsian Dances" from *Prince Igor*, Moiseyev bravely proposes an alternative to the Fokine ballet that has enjoyed countless reincarnations by classical companies. Theoretically, he's within his rights, since the Borodin opera calls for character dancing—from an exotic horde of Tatar chieftains, warriors, and concubines. The choreography, unfortunately, doesn't move beyond Moiseyev's familiar dependence on the power of mass and regular configuration; his version has no momentum as dance. It works as spectacle, though; the stage becomes a deftly organized riot of furs and translucent patterned silks, of colors so brilliant and lush you can almost taste them.

OF THE WORKS I SAW ON DTW'S "DANCE Chance" programs—by Melissa Fenley,

Wendy Perron, and Elizabeth Streb—the most provocative was Streb's 1985 *Little Ease*. Picture this: a woman—the choreographer herself—with a haggard face and unruly black curls, her lanky body encased in a glossy black unitard, violently levitating herself in the dark into a brightly lit horizontal box at audience-eye level. The size of a double coffin, the box lacks a front panel, leaving its glaring white interior open to view. It's a puppet stage, a TV screen. The dance for which this box is the set, the prop, perhaps even the main character, is very brief and consists of the woman's furiously gauging and battling the parameters of her confinement.

Her movement is fierce, messy (sharp imagery is not the issue here), relentless but for brief pauses for breath and calculation. The sounds of her exploration and struggle are mechanically amplified—murderously loud, hollow bangs; ominous scufflings; scrapings of flesh and bone against impassive wood. All possibilities—except contemplative acceptance—investigated, the woman spills or is pitched out of the container, back into the murky void of the stage space, seemingly dead.

The piece is an emblem of Streb's repertoire. For more than a decade, the choreographer has devoted herself to setting up punishingly restrictive (and often dangerous) physical environments and testing the endurance and skill of the human body against them. I don't think she has a moral or even an emotional agenda; she's not reworking Sisyphus' heroic struggle or crowding the turf of the Butoh artists. Her fascination seems to lie with the purely physical aspects of risk and violence.

What the spectator is supposed to take from the encounter with Streb's work is unclear to me. The aspect of self-punishment, untransmuted, is disturbing, as is the reaction of those in the audience who find it amusing. And the danger added to the situation by the absence of technical skill is confusing. *Airwaves*, for example, suspends a couple in harnesses from the top of the stage. Their feats—modest in scope and clumsily achieved—offer little of the beauty and excitement accomplished circus aerialists provide. Moreover, the night I attended, one dancer crashed repeatedly into the overhead light fixtures, finally injuring himself badly

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enough to require medical attention. Is Streh trying to blur the distinction in our minds between choosing to watch a professional fire-eater and inadvertently witnessing a street accident?

JOHN SIMON CAN TELL YOU ABOUT CLAUDIO Segovia and Hector Orezzi's latest revue, **Black and Blue**, as a whole—a task I don't envy him (page 92). For me, the evening at the Minskoff doesn't cohere, what with its uneasy mix of decades—twenties, thirties, forties, plus an infusion of the here and now—and the conflict between the desire to create an evocative, sophisticated atmosphere and the demands of slick commercialism.

It's my job to concentrate on the dancing, where the most gratifying entries are the veteran hoofers and a wunderkind. The fourteen-year-old Savion Glover has managed to keep his innocence of manner, despite a slew of professional credits. He has an angelic baby face, feet he's still growing into, and an outside talent. One number assigns him the ferocious high jumps into splits that were the Nicholas Brothers' trademark, but his real gift is for light, fluid dancing; he's quick and lyrical at the same time.

Jimmy Slyde, whose surname announces his style, neatly caresses the floor instead of stepping on it pedestrian-style, alternately tapping into the resilient ground emphatic little messages that can be sardonic or cajoling. He's an original, and irresistible, as is Bunny Briggs, who seems to have a perpetual bounce at work in his innards. Sometimes it makes itself visible in the movement; more often it's just a pulse that keeps things alive, alert, potentially crazy. He is allowed an extended soliloquy as a hobo harlequin, in which the tapping goes on busily and quietly in place, beneath a calm torso and arms that are allowed only a subtle echo. Meanwhile, his face is registering a hundred shifts of expression as if it were carrying the burden of conversation, unaware of the feet's articulation.

Ralph Brown and Lon Chaney engage in a senior citizen's version of the tap competition center to the development of their art, in which weariness of body and spirit is built into the choreography as a humorous asset. Even the steps they just mark are wonderful, because the years have only refined these salty gentlemen's timing and wit.

All of the above-noted pleasures, however, would be clearer and more intense if the show would calm down enough to let the audience learn that tap is music, infinitely varied percussive music, to be heard as much—more, maybe—as to be seen. The youthful, handsome, and copiously gifted chorus offers an excess of sleek contemporary numbers, which look to me like the one-dimensional musical-comedy stuff you forget on the spot.

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## AS GOOD AS A MILE

"... There are commendable details and a great deal of savoir-faire, but not much heart. *Black and Blue* was conceived for the eye. . ."

WHAT CAN CLAUDIO SEGOVIA AND HÉCTOR OREZZOLI'S *Black and Blue* offer that the charming *One Mo' Time*, the remarkable *Ain't Misbehavin'*, and even the wretched *Blues in the Night* haven't already given us? The answer, since all of those were small and modestly budgeted, is numbers, visual effects, glitz. You might even say spectacle, if the show were truly spectacular rather than mostly ingenious and inventive, good things in their own right. But there is something unthrilling, unrelating, passionless about *Black and Blue*: a good many commendable details, a great deal of savoir-faire (it comes to us from Paris, after all), but not much heart.

This is a plotless, even topicless (not topless), revue, which is all right; what is not good is that feeling has been consistently replaced by excoitation and visual dazzlement. Clearly, Segovia and Orezzaoli, co-creators of the scenery, costumes, lighting concept, and choreographic outline, have conceived the show for the eye—first of all, the sets, which are exclusively curtains and moving panels, occasionally boxes. But these items really perform: They multiply or subdivide, twist themselves inside out, roll along or float away, change colors like a chameleon, change shapes as a chameleon can't, and all in the most diverse ways. One can see that these men have studied painting: There are traces here of everything from Gustave Moreau to Odilon Redon, from Constructivism to analytical Cubism.

Even better, perhaps, are the costumes: flashy but, for the most part, tastefully flashy. Here, again, are unusual color combinations and shapes (more than a little Klimt and Beardsley, for instance) in controlled riot: gold and silver, red and black, white and black—though not much anonymous blue—exploited in startling, yet also fairly restrained, combinations. Many of the costumes have interesting structural, architectonic aspects, but, significantly, little care is taken in matching them up with bodies they can enhance or be enhanced by.

And what lights, especially lights and shadows (executed by Neil Peter Jampolis and Jane Reisman to the creators' specifications), to do all sorts of imaginative—or at least clever—things! There is, for instance, a cast of shadows almost as big as the flesh-and-blood one; bigger, perhaps,



**NOT RED-HOT:** In *Black and Blue*, scenery and lights move with the dancers.

because these shadows loom, soar, engulf. These lights can emulate the will-o'-the-wisp and the firefly; they can be mysteriously phosphorescent like nocturnal woods or jivily jagged and ubiquitous. But with the choreography, we are already in trouble. Four choreographers and, doubtless, many of the individual dancers—all of them skilled, some of them amazing—have contributed their bag of tricks. But that's just it: three, or four, bags full, but not that continuity that comes from a Fosse or Champion in charge. Instead, the show lurches forward in canny or cute spurts that lack cohesion, sweep, and overarching style.

But the real difficulty is with the singing. Whereas the individual dancers and the corps perform with a certain selflessness and at least seeming spontaneity, the three leading ladies and limphins of the show do not quite work individually, and even less together. There ought to be some sense in which these women complement one another, e.g., age (young, middle-aged, old) or shape (dainty, hefty, huge) or psyche (as in that wonderfully interacting ensemble of *Ain't Misbehavin'*). But no; we have three less than stellar star turns, not all that dissimilar and none of them prepossessing, each diva pulling her own way even in supposedly group num-

bers, of which there are, characteristically, few.

Linda Hopkins is a competent but uninspired singer, much too cutely pleased with her occasional bits of bravura; Ruth Brown is a clever—too clever—comedian, best in a sassy number such as "If I Can't Sell It," where her alternating deadpan and mugging fit right in. But with emotionally charged, lovely standards such as "St. Louis Woman" or "Body and Soul" ("Body and Soul," in her mannered delivery), she overstylizes to the point of tunelessness and unrecognizability. Carrie Smith comes off best: an honest belter who, however, doesn't have much above or below the belt.

Underneath all the razzmatazz, there is very little beauty—spiritual or even physical. Segovia and Orezzaoli were much more successful with their previous offering, *Tango Argentino*, which, to be sure, is material with built-in *cojones*. This show, for all the limberness of its legs, has, unfortunately, armor plate around its heart.

THE MOST ORIGINAL THING ABOUT LARRY L. KING'S *The Night Hank Williams Died* is that Hank Williams, who never appears, doesn't die in it. Neither, in a similarly Texan play, does Jimmy Dean, Jimmy Dean come back to the five and dime; but

that wasn't promised in the title. The rest of the work, though by no means cliché, has a powerful resemblance to any number of plays and movies, all of which take place circa 1950 to 1960 in a godforsaken burg comparable to King's pseudonymous Stanley, onstage pop. 6; offstage population, it would seem, 7 or 8.

And that is one of the troubles with this likable but ultimately too small-time, circumscribed, and unresonant play: It does not manage to evoke a place, a society, a time beyond the events in Gus Gilbert's Sundowner Recreational Club, which is West Texan for barroom. Even Edward T. Gianfrancesco's set, authoritative as usual, looks out on a total void; no extra characters sit around the bar to help bring a bit of outside in. Only one other local is even mentioned; you could call it stacking the deck, except that a deck, comprising 52 cards, is too big. It's more like creating an artificial vacuum.

This is the story of young Thurmond Stottle, once a high-school football star, then a soldier, now a gas pumper for the town's richest and meanest man. Thurmond's high-school sweetheart, the cheerleader Nellie Bess, disenchanted with her guy's lack of ambition to get on and out, married another and left for Cisco. Thurmond sadly and eagerly fantasizes becoming a famous songwriter-singer, as he tells

Gus, himself a sobered-up ex-dreamer, whose bar is the clearinghouse for all local drames, confessions, and dramas. But Thurmond lacks the money and the gumption to take himself, his guitar, and his fistful of songs to Nashville. And then Nellie Bess, who has more or less left her husband, returns home to her religious fanatic of a mother (a reborn hellion who now bumps into Jesus round every corner) and, tentatively, Thurmond.

Although Nellie Bess reminds Thurmond, "I am a married woman, sort of," their romance, under Gus's sympathetic gaze, is rekindled. Thurmond writes an older, better, song and is nudged by Nellie Bess out of his sluggishness—with terrible results. Unfortunately, Thurmond's less appealing aspects are fudged over, and Nellie Bess's reaction to tragedy is too facile—or just not moving enough. We end up feeling too little for the pair and more for Gus, which unbalances the play. Thurmond, we are told rather bathetically, is "a dreamer in a dreamless land." But his dreaming is too lackadaisical, not to say lethargic, to draw us in.

On the credit side, there is, especially in the first half, much racy Texas palaver—King is, among other things, a co-author of *The Best Little Whorehouse in Texas*. I am tickled by such homespun philosophizing as "If frogs had wings, they

wouldn't bump their thingies when they jump," no matter whether it is the invention of the author or of the collective imagination of the Lone Star State. I like also "My mama don't believe in air-conditioning 'cause it ain't mentioned in the Bible," and Thurmond's reaction when Nellie Bess explains what someone meant by calling him a philistine, "somebody not really interested in cultural matters": "I'll be damned; I thought he insulted me."

Christopher Ashley's staging for the WPA is vicious, and though Steve Rankin overdoes the villainous sheriff and the otherwise appealing Barton Heyman is sometimes hard to understand as Gus, the acting coheres. Matt Mulhern, perhaps a bit too gawky, is a genuine enough Thurmond, and, though she is too short of stature and overmature for him, Betsy Aldem is a flawless Nellie Bess, with just the proper sun-trying-to-break-through-the-clouds glow to her least detail as well as her overall conception. In supporting roles, Phyllis Somerville is passable and J. R. Horne absolutely splendid.

King, a sort of Renaissance redneck, has written the good country-and-western songs himself. The play is not quite that effective: Something is lacking. Larry McMurtry? A roving camera? Or just a more charismatic dreamer and a less contrived dreamless land?

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A Complete Entertainment Guide for Seven Days Beginning

# FEBRUARY I

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# MOVIES

## THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

### MANHATTAN

#### Below 14th Street

- FILM FORUM**—Watts St. west of Sixth Ave. (431-1500). #1—Through 2/7: *Peking Opera Blues*. (See David Denby's review in this issue.) #2—Through 2/9: "The Early Kurosawa." 2/1-2: *No Regrets for Our Youth*; *The Quiet Duel*. 2/3-5: *Our Wonderful Sunday*; *The Most Beautiful*. 2/6-7: *The Men Who Tread on the Tiger's Tail*; *Horse*.
- TRIALIA 5080**—Vandam St. west of Sixth Ave. (675-0498). 2/1: *The Mask of Dimitrios*; *Three Strangers*. 2/2: *The 5,000 Fingers of Dr. T*; *Once Upon a Time*. 2/3-4: *Picnic at Hanging Rock*; *Fitzcarraldo*. 2/5: *Dance of the Inferno*; *Judaea Dances*; *Song of Summer*. 2/6: *The Gang's All Here*; *Yin Pan Alley*. 2/7: *A Cold Wind in August*; *Something Wild* (1961).
- ESSEX**—Grand St. at Essex St. (982-4455). *Dirty Rotten Scoundrels*.
- BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2566). #1—*Outrageous Animation*. #2—*Wings of Desire*.
- WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Talk Radio*. #2—*Working Girl*.
- 8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *Parents*.
- MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Dangerous Liaisons*. #2—Through 2/2: *The Naked Gun*. Opening 2/3: *Her Alibi*. #3—Through 2/2: *Tenet Song Trilogy*. Opening 2/3: *Who's Harry Crumb?*
- THEATRE 80**—St. Marks Pl. west of First Ave. (254-7400). 2/1: *Moby Dick*; *A Walk With Love and Death*. 2/2: *Romance, Inspiration*. 2/3-4: *Casablanca*; *The Maltese Falcon*. 2/5: *Casualty and Cleopatra*; *Pygmalion*. 2/6: *Throne of Blood*; *The Lower Depths*. 2/7: *The Lady From Shanghai*; *Gilda*.
- CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). 2/1-2: *Dead Ringers*; *The Fly*. 2/3-4: *Jules and*

*Jim*; *The 400 Blows*. 2/5: *L'Atalante*; *Zero for Conduct*; *Jean Vigo Shorts*. 2/6-7: *Modern Romance*; *Chilly Scenes of Winter*.

- ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*The Accidental Tourist*. #2—*Physical Evidence*.
- QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Three Fugitives*. #2—*Salam Bombay!*. #3—*Bogal Cafe*. #4—*Law of Desire*; *Melidor*.

#### 14th-41st Streets

- 23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0000). #1—*I'm Gonna Get You Sucka*. #2—*The January Man*. #3—*Working Girl*.
- GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *Beaches*.
- RAY CINEMA**—Second Ave. at 31st St. (679-0160). *Physical Evidence*.
- AMERICAN CLASSICS DRIVE-IN**—28th St. at 11th Ave. (564-4500). Film clips from fifties rock 'n' roll stars.
- LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Mississippi Burning*. #2—*Dirty Rotten Scoundrels*. #3—*Rain Man*.
- 34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Working Girl*.
- MURRAY HILL**—34th St. at 3rd Ave. (689-6548). *Three Fugitives*.

#### 42nd-60th Streets

- WARNER**—Seventh Ave. bet. 42nd-43rd Sts. (764-6760). *Mississippi Burning*.
- NATIDAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Twins*. #2—*Physical Evidence*.
- LOEWS ASTOR PLAZA**—44th St. west of Broadway (869-8340). *I'm Gonna Get You Sucka*.
- CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Working Girl*. #2—*Deep Sea Six*. #3—*Parents*. #4—Through 2/2: *Buy and Sell*. Opening 2/3: *Knight*. #5—*Dangerous Liaisons*. #6—Through 2/2: *Dangerous Liaisons*. Opening 2/3: *Who's Harry Crumb?*
- EMBASSY 1**—Broadway bet. 46th-47th Sts. (757-2408). *Three Fugitives*.
- MOVIELAND**—Broadway at 47th St. (757-8320). *The January Man*.



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## MOVIES

- 36. EMERSON 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). *Beaches*. **EMERSON 3**—The Naked Gun. **EMERSON 4**—Dirty Rotten Scoundrels.
- 37. WEST SIDE CINEMA**—Seventh Ave. bet. 47-48th Sts. (738-1720). #1—*The Accidental Tourist*. #2—*Escape From Soggy Haven*.
- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beaches*.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *Talk Radio*.
- 42. EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3030). *Torch Song Trilogy*.
- 43. CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2530). *Torch Song Trilogy*. **CARNEGIE SCREENING ROOM**—(757-2131). *Field of Honor*.
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). *Three Fugitives*.
- 45. FESTIVAL THEATRE**—57th St. west of Fifth Ave. (307-7856). *Dangerous Liaisons*.
- 46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7340). *The Accidental Tourist*.
- 47. BIOGRAPH**—57th St. east of Broadway (582-4582). *The Movies of Charles Laughton*. 2/1: *Advice and Consent*; *Tales of Manhattan*. 2/2: *The Devil and the Deep*; *Island of Lost Souls*. 2/3-4: *Les Misérables*; *The Hunchback of Notre Dame*. Through 2/25: *A Salute to the Turner Entertainment Corporation*. 2/5-6: *Citizen Kane*; *The Maltese Falcon*. 2/7-8: *It's a Great Feeling*; *The Desert Song*.
- 48. GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). Through 2/2: *Running on Empty*. Opening 2/3: *Her Alibi*.
- 49. PLAZA**—58th St. east of Madison Ave. (355-3320). *The Chocolate War*.
- 50. PARIS**—58th St. west of Fifth Ave. (688-2013). *The Dreamer*.
- 51. E. W. GIFFIN**—59th St. west of Second Ave. (759-4630). *The January Men*.
- 52. MANHATTAN TWIN**—39th St. bet. Second and Third Aves. (935-4620). #1—*I'm Gonna Git You Sucka*. #2—*Physical Evidence*.
- 53. BARNEY**—Third Ave. at 59th St. (355-1663). *Twin*. **COMET**—Working Girl.
- 54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *The Last Temptation of Christ*.
- 55. CINEMA 1**—Third Ave. at 60th St. (753-6022). *Beaches*. **CINEMA 11**—(753-0774). *The Accidental Tourist*. **CINEMA THIRD AVE.**—*Tango Bar*.

### 61st Street and Above, East Side

- 60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Pervert*. #2—Through 2/2: *The Naked Gun*. Opening 2/3: *Who's Harry Crumb?*
- 61. BECKMAN**—Second Ave. at 66th St. (737-2622). *Talk Radio*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Rain Man*. #2—*Dirty Rotten Scoundrels*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (874-0302). *Dangerous Liaisons*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *Mississippi Burning*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). Through 2/2: *Twins*. Opening 2/3: *Who's Harry Crumb?*
- 66. 86TH STREET EAST**—66th St. east of Third Ave. (249-1144). #1—*Working Girl*. #2—*Three Fugitives*.
- 67. LOEWS ARCADE**—66th St. at Third Ave. (289-4607). #1—*I'm Gonna Git You Sucka*. #2—*The Naked Gun*.

### 61st Street and Above, West Side

- 60. LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *Rain Man*.
- 61. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Pelle the Conqueror*. #2—*36 Filmm*. #3—Through 2/2: *Selena*. Opening 2/3: *Voces de Sordfines*.
- 62. CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—*Women on the Verge of a Nervous Break-*

- down*. #2—*Women on the Verge of a Nervous Breakdown*.
- 63. REGENCY**—Broadway bet. 67th-68th Sts. (724-3700). *Working Girl*.
- 65. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Three Fugitives*. #2—*Dirty Rotten Scoundrels*. #3—*The Naked Gun*. #4—*Dangerous Liaisons*. #5—*Mississippi Burning*. #6—*The Accidental Tourist*.
- 67. METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—*I'm Gonna Git You Sucka*. *The Last Before Time*. #2—*Madame Sanson*.
- 68. COLUMBIA CINEMA**—Broadway bet. 103rd-104th Sts. (316-6640). *Oliver and Company*; *Top Gun*.
- 69. OLYMPIA CINEMA**—Broadway bet. 106th-107th Sts. (865-8128). #1—*Torch Song Trilogy*. #2—*Physical Evidence*.
- 90. HARLEM'S MOVIE CENTER 5**—125th St. bet. Adam Clayton Powell and Frederick Douglass Aves. (222-8900). #1—*I'm Gonna Git You Sucka*. #2—*Child's Play*. #3—*Heilboud: Hellraiser II*. #4—*Bay and Cell*; *Deep Star Six*.
- 61. NOVA**—Broadway nr. 147th St. (862-5728). #1—*I'm Gonna Git You Sucka*. #2—*Top Gun*; *Sonnet*; *The Naked Gun*.
- 62. COLEUSEUM TWIN**—Broadway at 151st St. (927-7200). #1—*I'm Gonna Git You Sucka*. #2—*Parents*.

## MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF NATURAL HISTORY**—Central Park West at 79th St. (769-5200). *Naturemax Theater*: \$3.50; senior citizens \$2.75; children \$1.75. Mon.-Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30, and 4:30. *Behold Hawaii and Dance of Life*, both directed by Greg McGilvray. Double Feature: Fri. and Sat. at 6 and 7:30.

**AMERICAN MUSEUM OF THE MOVING IMAGE**—35 Avenue at 36 St., Astoria (718-794-0077). \$5; students and seniors, \$2.50. Through 2/24: "Nestor Almendros: Man With a Camera." 2/1 at 2:30: *La Collazione* (1966), dir. Eric Rohmer. 2/2 at 2:30: *Nobody Listened* (1988), dir. Almendros. 2/3 at 2:30: *Sophie's Choice* (1982), dir. Alan Pakula, with Meryl Streep and Kevin Kline; at 7:30: *Mere* (1968), dir. Burt Schneider. 2/4 at 1: *The Marquise of O* (1975), dir. Eric Rohmer; at 5: *My Night at Maud's* (1969), dir. Rohmer; at 7:30: *Claire's Knee* (1971), dir. Rohmer. 2/5 at 1: *The Blue Lagoon* (1980), dir. Randal Klemm. Through 2/25: "Visions of New York." 2/4 at noon: *Film by Red Grooms, Shows in Two's* (1966), dir. Red Grooms; at 3: "Films by Rudy Burkhardt" include *Up and Down the Waterfront* (1946), under the Brooklyn Bridge (1953), *What Mosaic Saw on Mulberry Street* (1956), *Square Times* (1967), and *Default Averted* (1975). 2/5 at noon: Repeat screening of *Red Grooms*; at 3: "Peter Hutton Person," screenings include *New York Near Sleep for Sukia* (1972) and *New York Portrait: Chapter One* (1978); at 4:30: "Film, Storytelling, and Music by Bob Fleischner" screenings include *Bonnie* (1963), *David* (1974), *Sideways Avenue Bridge* (1970), and *Gronow's House* (1983). Through 2/26: "Video and Language: Two Strings" Through 2/26: "Program 1" includes *Two Strings* (1985), dir. Enrique and Fernando Fontanilles, *Soundings* (1979), dir. Gary Hill, *Mitchell's Death* (1978), dir. Linda Montano, and *Boomerang* (1974), dir. Richard Serra. 2/3-16: "Program 1" includes *Armadillo* and *Alcatraz* (1980), dir. Gary Hill, *Grimm's Magazine* (1983), dir. Joella de la Casiniere, *O Superman* (1984), dir. Laurie Anderson, and *Some Words I Mispronounce* (1972), dir. John Baldessari.

**ASIA SOCIETY**—725 Park Ave. (517-2742). Members, \$5; nonmembers, \$6. Through 3/10: In conjunction with Goethe House, the Asia Society presents "Germany in Asia." 2/3 at 7: *The Daughter of the Samurai* (1937), dir. Arnold Fanck and Mankato Ham. 2/4 at 1: A special screening of *Chin*—*The Arts, the People* (1985), dir. Ulbrich Ottinger; admission is free and the screening takes place at Goethe House, 1014 Fifth Ave. at 82nd St. 2/2 at 7: "The President's Forum" presents "An Evening with Ismail Merchant" a discussion with the renowned filmmaker.

**BROOKLYN CENTER CINEMA**—Whitman (718-780-5295). \$5; senior citizens and students \$4; children \$3.



# MOVIES

Through 3/27: "Four Star International Filmfest," 2/5 at 1 and 2/6 at noon: *A Time to Live and a Time to Die*, dir. Jos Huisman.

**CASA DE ESPAÑA—314 E. 39th St.** (689-4232). Free. Through 2/4: *A Cycle of Films of Carlos Saura*. 2/4 at 4: *La Madrugada* (1969). 2/7 at 7: *Elisa Viva Mia* (1976).

**CENTER FOR PHOTOGRAPHY AT WOODSTOCK—59 Tinker St., Woodstock** (914-679-9957). 2/4-3/12: "Revamp, Review." "Television For Real" includes *Del Day Afternoon*, dir. Barbara Allen and Carol Clements. *The Eternal Flame*, dir. Doug Hall. *Demonstration of Changing Landscapes*, dir. Dara Brouman and *Made for TV*, dir. Tom Rubnitz and Ann Magnuson.

**COLLECTIVE FOR LIVING CINEMA—41 White St.** (925-2111). 5/1, 2/1-2 "A Tribute to Paul Robeson." 2/1 at 8: *Body and Soul* (1924), dir. Oscar Micheaux. 2/2 at 8: *Borderline* (1928), with Robeson and his wife, Eslanda. 2/3-5: "The Art Maya Derron Award Winner." 2/3 at 8: "Screenings of the works of Shirley Clark" includes *Dance in the Sun* (1953), *In Paris Parks* (1954), and *A Moment in Love* (1957). 2/4 at 8: "Screenings of the work of James Broughton" include *The Pleasure Garden* (1935), *Tenement* (1974), and *Devotions* (1983). 2/5 at 8: "Screenings of the work of Joan Jonas" include *Brooklyn Bridge* (1988), *Double Lunar Dops* (1984), and *Upside Down and Backwards* (1979). 2/6-8: "African Cinema Festival." 2/6 at 8: *Cello* (1977), dir. Ousmane Sembene. 2/7 at 8: *Harvest*, 3,000 Years (1978), dir. Haile Gerima. 2/4 at 11 a.m.: "Teddy Bear Day." Happy Birthday Moon, *In Sleep Over*, and *Mariochi*; children are encouraged to invite their favorite teddy bear.

**GOETHE HOUSE—1014 Fifth Ave., at 82nd St.** (754-8310). Free. Through 3/10: In conjunction with Asia Society, Goethe House presents "Germany in Asia." See Asia Society listing.

**INTERNATIONAL CENTER OF PHOTOGRAPHY—130 Fifth Ave.** at 94th St. (860-1777). \$2.50; students and seniors \$1; free to members. Through 3/12: "The Invisible Video: A Selection From Two Decades." Program 1 shown Tue., Thur., and Sat. includes *Born* (1965), *Performance* (1970), *Landscape II* (1977), *Game Room* (1976), and *Diamond Mind* (1977). Program 11 shown Wed., Fri., and Sun. includes *Visions from the Cold World* (1981), *Elusive: A Nuclear Comedy* (1983), *Meat Menu* (1985), *Assault, Religion and Art* (1985), and *Cloot Females* (1986).

**JAPAN SOCIETY—333 E. 47th St.** (752-3015). \$6; members, senior citizens, and students, \$4.50. Through 2/26: "Joy: Great Actresses of the Japanese Screen." "A Tribute to Mitsuko Baisho." 1/13 at 6:30: *Flower of Blood* (1971), dir. Tai Kato. 2/4 at 6:30: *Voyageur in Mine* (1979), dir. Shohei Imamura.

**JEWISH MUSEUM—Fifth Ave.** at 92nd St. (860-1888). Tickets \$5. "Violent Disorder, Deliverance and Art." 2/1 at 2: *The Golem* (1936), dir. Julien Duvivier.

**THE KITCHEN—512 W. 19th St.** (255-5793). Free. Video Viewing Rooms open Tues.-Sat. 1-6, 2/7-2/25: "Video Brazil." *The God's Dad* (1988), dir. Pedro Vieira. *Nos Plu Uma Hora* (1985), dir. Tadeu Jagna. *For the Other Side of Your House* (1988), dir. Paulo Morelli. *Private* (1987), dir. G. A. Mello. *A Kiss on the Mouth* (1987), dir. Jaciro Melo. *Lies and Homosexuals* (1988), dir. Eder Santos.

**THE KNITTING FACTORY—47 E. Houston St.** (219-3055). \$3. Mondays at 8: "Films Before Jazz," independent film shorts.

**MILLENNIUM FILM WORKSHOP—66 E. 4th St.** (673-0090). Contribution \$4. "Personal Cinema Program." 2/3 at 8: Screenings of the work of Steve Dworkin include *Times For* (1970), with Verly Hargate and Maurice Colbourne. 2/4 at 8: *Crowing Attraction* (1970), dir. Beverly Cloud, with Frances Francine.

**MUSEUM OF BROADCASTING—1 E. 53rd St.** (752-7684). Suggested contributions: adults \$4, students \$3, under 13 and seniors \$2. Wed.-Sat. noon-5, Tue. noon-8. Through 2/8: "The Brain Invasion, the Beatles, and Beyond." 2/7 at 5:30: "America Meets the Beatles," moderated by Cousin Bruce. 2/7 at 12:30: A seminar with Robert MacNeil and Jim Lehrer, discussing the MacNeil Lehrer Hour. Daily at 12:15: "Comedy Break." "Saturday Screenings for Children." 2/4: "Reality Reality." "The Young People's Poetry Rally Show." Through 2/25: "The New York World Television Festival," featuring the New York Premier of

*Dogma Loves*, a film series directed by Gabriel Garcia Marquez, plus marathon screenings of "Monty Python's Flying Circus." Through 2/25: "The Metropolitan Opera on the Air: The Early Years." 1/25 at 12:30: *Faust* (1949). 1/26 at 12:30: *La Traviata* (1935). 1/27 at 12:30: *Der Rosenkavalier* (1936). 1/28 at 12:30: *Oello* (1940). Through 2/3: "Jazz on Television," screenings include performances by Louis Armstrong, Duke Ellington, and Dizzy Gillespie.

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** (516-423-7633). \$5; senior citizens (Sen.-Thu.) \$3; under 16, \$2.50. 2/1-2 at 8: *Fride* (1987, Mexico), dir. Paul Leduc. 2/3-4 at 7:30 and 10:30, and 2/5 at 2, 5, and 8, and 2/6-7 at 8: *Bird* (1988, U.S.), dir. Clint Eastwood, with Forest Whitaker.

**NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** (621-0609). Free. "Viewpoint...South Africa": *Come Back Africa* (1959), dir. Leonel Rogoff, at 6. "Special Screening...Treasures from the Collection." *Foghorn* (1970), dir. Larry Greenhill. *Highway Landscape* (1972), dir. J.J. Murphy. *Susan Through Cam* (1975), dir. Kathleen Laughlin. *Earth Sage* (1981), dir. Rosalind Schneider. *Wyoming Passage* (1980), dir. Peter Bundy. *The Beakable Space Between* (1980), dir. Madeline Gekker. 2/4 at 7:30: "Animation Screening...Animation Festival." ASIFA East/Association Internationale du Film d'Animation Award winners. 2/7 at noon: "Featuring...A Jean Renoir Film Festival." *Bouda Save From Drowning* (1932), dir. Jean Renoir, with Michel Simon and Jean Cheuret. *A Day in the Country* (1936), dir. Jean Renoir, with Sylvia Bataille and Jacques Brunius. *Le Plaisir* (1951), dir. Max Ophüls, with Simone Simon.

**PUBLIC THEATRE—425 Lafayette St.** (598-7711). \$5; senior citizens and students \$4. 2/3-19: "Garbo Talks," a complete retrospective includes *Anna Christie* (1930), dir. Clarence Brown, with Marie Dressler; *Queen Christina* (1933), dir. Rouben Mamoulian; *Ranunculus* (1930), dir. Brown, with Lewis Stone; *Destiny* (1939), dir. Ernst Lubitch, with Melvyn Douglas; *Inspiration* (1931), dir. Brown, with Robert Montgomery; *Susan Lenox: Her Fall and Rise* (1931), dir. Robert Leonard; and *Anna Karenina* (1935), dir. Brown, with Fredric March.

**SHUG NARBOR CULTURAL CENTER—1000 Richmond Terr., S.I.** (718-484-2500). \$4; members, \$5; non-members. In conjunction with the American Express Jazz Festival, "Jazz Films." 2/5 at 8: *After Hours* (1985), Shepherd Traube, with Coleman Hawkins and Roy Eldridge; *Round Midnight* (1986), dir. Bertrand Tavernier, with Dexter Gordon and Francois Cluzet.

**STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Suydam Pl., S.I.** (718-727-1135). \$1; members; \$2; non-members. Through 12/26: "Antonioni Film Retrospective." 2/5 at 1:30: *La Signora Senza Gamelle* (1953), with Lucia Bozz.

**THEATER THREE—412 Main St., Port Jefferson** (516-929-9202). \$3.00; students, \$2.50. 2/1 at 8: Reception and discussion on the series of films from the People's Republic of China; speakers include Nobel Laureate Chen N. Yang, Chen Mei, editor of World Cinema, and Robert Roney, director of UCLA Film Archives. 2/6 at 8: *The Black Cannon Incident* (1986), dir. Huang Junxin.

**WHITNEY MUSEUM—Madison Ave.** at 75th St. (570-0573). Free with museum admission. Through 2/5: "1968-89 New American Film and Video Series." AIDS: film and videotapes by independent artists explore AIDS activism. Aids and the media, screenings include *Feeling for Our Lives*, dir. Ellen Seidler and Patrick DuNan; *AIDS News: A Documentation*, dir. Robert Huff, Senior Counsel of the FDA, dir. Gregg Bordowitz and Jean Carlomanno; and *They are Lost in Vision Altogether*, dir. Tom Kalin. 2/7-11/6: "Yoko Ono," screenings include *Rape—Part II* (1969), Fly (1970), and *Apophysis* (1973).

# BRONX

**100. ALLESTON—Alleston Ave.** at Cruger Ave. (547-2444). #1—Three Fugitives. #2—I'm Come Git You Sacks. #3—Twins.

**101. AMERICAN—East Ave.** at Metropolitan Ave. (828-3322). #1—Working Girl. #2—Mississippi Burning. #3—Beaches. #4—Three Fugitives.

**102. CITY—2081 Bartow Ave., in Co-op City** (579-4998). #1—Twins. #2—Working Girl.

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## MOVIES

- 103. BALE**—W. 231st St. at Broadway (884-5300).  
#1—Three Fugitives. #2—Beaches.
- 104. DOVEN**—Boston Rd. at E. 174th St. (542-3511).  
#1—Gonna Get You Sucka, Twins.
- 105. INTERBOND**—E. Tremont Ave. nr. Bruckner  
Blvd. (792-2100). #1—Twins. #2—Through 2/2:  
The Accidental Tourist. Beg. 2/3: Her Alibi. #3—Working  
Girl. #4—Through 2/2: Parents. Beg. 2/3: Kinkyte.
- 107. KENT**—E. 167th St. nr. Grand Concourse (538-  
4000). Through 2/2: I'm Gonna Get You Sucka. Beg.  
2/3: Kinkyte.
- 108. LOEWS PARADISE**—E. 188th St. at Grand Con-  
course (267-1288). #1—Three Fugitives. #2—I'm  
Gonna Get You Sucka. #3—Oliver and Company. #4—  
Buy and Cell.
- 109. PALACE**—Unionport Rd. at E. Tremont Ave.  
(859-3900). #1—Program Unavailable. #2—Pro-  
gram Unavailable. #3—Program Unavailable. #4—  
Program Unavailable.
- 110. RIVERDALE**—Riverdale Ave. at 259th St. (884-  
9514). #1—Program Unavailable. #2—Program  
Unavailable.
- 111. VALENTINE**—E. Fordham Rd. at Valentine Ave.  
(884-9883). #1—Twins. #2—Through 2/2: Deep Star  
Six. Beg. 2/3: Kinkyte. #3—Physical Evidence.
- 112. WHITSTONE**—Bruckner Blvd. at Hutchinson  
River Pkwy. (409-9030). #1—I'm Gonna Get You  
Sucka/Oliver and Company. #2—Through 2/2:  
#4—Child's Play, Oliver and Company. #5—Beaches.  
#6—Tapestry Sunrise, The Land Before Time. #7—  
The Naked Gun. #8—Twins. #9—Dirty Rotten  
Scoundrels. #10—Parents. #11—Rain Man. #12—Deep Star  
Six. #13—Physical Evidence.

## BROOKLYN

### AREA CODE 718

- 206. ALPINE**—Fifth Ave. at 69th St. (748-4200). #1—  
Rain Man. #2—Mississippi Burning. #3—Torch Song  
Trilogy. #4—Twins. #5—Physical Evidence. #6—  
Working Girl. #7—Tapestry Sunrise.
- 208. BROOKLYN HEIGHTS**—Henry St. at Orange St.  
(596-7070). #1—Mississippi Burning. #2—Working  
Girl.
- 204. CANARSH**—Ave. L at E. 93rd St. (251-0700).  
#1—Beaches. #2—Three Fugitives. #3—Working Girl.
- 201. COAGLE HILL**—Court St. at Butler St. (596-  
9113). #1—Rain Man, Oliver and Company. #2—  
Beach, The Accidental Tourist, The Land Before Time.
- 208. CONNORHOOD**—Broadway at Rodney St. (384-  
7259). #1—I'm Gonna Get You Sucka. #2—The Naked  
Gun.
- 209. DUFFIELD**—Duffield St. at Fulton St. (624-  
3591). #1—Physical Evidence. #2—Through 2/2:  
Deep Star Six. Beg. 2/3: Kinkyte.
- 210. FORTWAY**—E. Hamilton Pkwy. at 68th St.  
(238-4200). #1—I'm Gonna Get You Sucka. #2—Par-  
ents. #3—The Accidental Tourist. #4—Dirty Rotten  
Scoundrels. #5—The Naked Gun.
- 211. KENMORE**—Church Ave. nr. Flatbush Ave.  
(284-5700). #1—I'm Gonna Get You Sucka. #2—Par-  
ents. #3—Twins. #4—The Naked Gun.
- 213. KINGS PLAZA**—Flatbush Ave. at Ave. U (253-  
1111). #1—The Accidental Tourist. #2—Talk Radio.  
#3—The Jewish Men. #4—Rain Man.
- 214. KINGSWAY**—Kings Hwy. at Coney Island Ave.  
(645-8588). #1—Twins. #2—Mississippi Burning.  
#3—Dirty Rotten Scoundrels, The Land Before Time.  
#4—Working Girl. #5—Physical Evidence.
- 215. LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K  
(763-3000). #1—Dangerous Liaisons. #2—Mississippi  
Burning.
- 216. LOEWS METROPOLITAN**—Fulton St. at Jay St.  
(875-4024). #3—Three Fugitives. #2—Buy and Cell.  
#3—Twins. #4—I'm Gonna Get You Sucka.
- 217. LOEWS ORIENTAL**—86th St. at 18th Ave. (236-  
5001). #1—Rain Man. #2—Three Fugitives. #3—Buy  
and Cell.
- 218. MARBORG**—Bay Pkwy. at 69th St. (213-6003).  
#1—Working Girl. #2—Twins. #3—Through 2/2:  
The Accidental Tourist. Beg. 2/3: Her Alibi. #4—  
Through 2/2: Physical Evidence. Beg. 2/3: Who's Harry  
Crum?

- 219. THE MOVIES AT SHEEPSHEAD BAY**—Knapp St. off  
Belt Pkwy. (815-1700). #1—Twins. #2—Mississippi  
Burning. #3—Rain Man. #4—Working Girl. #5—The  
Accidental Tourist. #6—Dangerous Liaisons. #7—Physical  
Evidence. #8—Torch Song Trilogy. #9—Through  
2/2: The Naked Gun. Beg. 2/3: Who's Harry Crum?
- 220. OCEANA**—Brighton Beach Ave. at Coney Is-  
land Ave. (743-4333). #1—Working Girl. #2—Beach-  
es. #3—Three Fugitives. #4—The Accidental Tourist.  
#5—Program Unavailable. #6—Twins.
- 221. PLAZA**—Flatbush Ave. nr. Eighth Ave. (636-  
0170). #1—Mississippi Burning. #2—A Cry in the  
Dark.
- 222. RIDGEWOOD**—Myrtle Ave. at Putnam Ave.  
(821-5990). #1—Three Fugitives. #2—Twins. #3—  
Through 2/2: Parents. Beg. 2/3: Who's Harry Crum?  
#4—Through 2/2: The Naked Gun. Beg. 2/3: Kinkyte.  
#5—I'm Gonna Get You Sucka.

## QUEENS

### AREA CODE 718

- 300. ASTORIA**—UA ASTORIA (545-9470). #1—Working  
Girl. #2—Physical Evidence. #3—Twins. #4—Rain  
Man. #5—Through 2/2: Deep Star Six. Beg. 2/3: Kin-  
kyte. #6—Through 2/2: The Naked Gun. Beg. 2/3: Her  
Alibi.
- 301. BAYSIDE**—LOEWS BAY TERRACE (428-4040).  
#1—Rain Man. #2—Dangerous Liaisons.
- 302. BAYSIDE**—THE MOVIES AT BAYSIDE (225-7711).  
#1—Working Girl. #2—The Accidental Tourist. #3—  
Torch Song Trilogy. #4—Through 2/2: The naked  
Gun. Beg. 2/3: Who's Harry Crum?
- 303. CORONA**—PLAZA (639-7722). Through 2/2: Hell-  
board: Hellraiser II. Beg. 2/3: Kinkyte.
- 304. DOUGLASS**—MOVIEWORLD (423-7200). #1—  
Working Girl. #2—The Accidental Tourist. #3—  
Twins. #4—Mississippi Burning. #5—Physical Evi-  
dence. #6—Parents. #7—Through 2/2: Dirty Rotten  
Scoundrels. Beg. 2/3: Her Alibi.
- 305. ELMHURST**—LOEWS ELMHURST (428-4770). #1—  
Buy and Cell; Mississippi Burning. #2—Dirty Rotten  
Scoundrels; The Naked Gun.
- 306. FLUSHING**—UA QUARTET (359-6777). #1—Phy-  
sical Evidence. #2—Parents. #3—Twins. #4—Through  
2/2: Buy and Cell. Beg. 2/3: Kinkyte.
- 307. FLESHING**—UTOPIA (454-2323). #1—Rain Man.  
#2—Working Girl.
- 308. FOREST HILLS**—CINEMART (261-2244). #1—  
Beaches. #2—Three Fugitives.
- 309. FOREST HILLS**—CONTINENTAL (544-1020). #1—  
The Accidental Tourist. #2—Through 2/2: Parents.  
Beg. 2/3: Her Alibi. #3—Dangerous Liaisons.
- 310. FOREST HILLS**—FOREST HILLS (261-7866). #1—  
Working Girl. #2—Torch Song Trilogy.
- 311. FOREST HILLS**—LOEWS TRYLON (459-8944). Rain  
Man.
- 312. FOREST HILLS**—MIDWAY (261-8572). #1—  
Through 2/2: I'm Gonna Get You Sucka. Beg. 2/3: Kin-  
kyte. #2—Twins. #3—Through 2/2: Deep Star Six.  
Beg. 2/3: Who's Harry Crum? #4—Physical Evidence.
- 313. FRESH MEADOWS**—CINEMA CITY (357-0190).  
#1—Beaches. #2—Physical Evidence. #3—The Ac-  
cidental Tourist. #4—Dirty Rotten Scoundrels; Three Fug-  
itives. #5—I'm Gonna Get You Sucka; Oliver and  
Company.
- 314. FRESH MEADOWS**—MEADOWS (454-6800). #1—  
Talk Radio. #2—The Naked Gun. #3—Deep Star Six.  
#4—Working Girl. #5—Twins; The Land Before  
Time. #6—Twins. #7—Mississippi Burning.
- 315. JACKSON HEIGHTS**—COLONY (478-6777). #1—  
Three Fugitives. #2—Rain Man.
- 316. JACKSON HEIGHTS**—JACKSON (335-0242). #1—  
Through 2/2: Twins. Beg. 2/3: Who's Harry Crum?  
#2—I'm Gonna Get You Sucka. #3—Mississippi  
Burning.
- 317. NEW GARDENS HILLS**—MAIN STREET (268-3636).  
#1—The Accidental Tourist. #2—Rain Man. #3—  
Beaches. #4—Mississippi Burning.
- 318. OZONE PARK**—CROSSBAY (848-1738). #1—  
Twins. #2—Through 2/2: The Accidental Tourist.  
Beg. 2/3: Her Alibi. #3—Rain Man.

- 320. NEGRO PARK—DRAKE**—(457-4002). #1—Through 2/2: *Tropicana Summer; Oliver and Company*. Beg. 2/3: *The Naked Gun*.
- 321. ROCKAWAY PARK—SUNFISH**—(945-4632). #1—Program Unavailable. #2—Program Unavailable.
- 322. SUNSHINE—CENTER**—(784-3050). #1—Three Fugitives. #2—Beaches.

## STATEN ISLAND

AREA CODE 718

- 400. ELTINGVILLE—AMBOY**—(356-3800). #1—Dirty Rotten Scoundrels. #2—Three Fugitives.
- 401. NEW DORP—NYLON**—(351-6601). #1—Beaches. #2—Rain Man; Oliver and Company.
- 406. TRAVIS—THE MOVIES AT STATEN ISLAND**—(983-9600). #1—Twins. #2—Through 2/2: *Parents*. Beg. 2/3: *Who's Your Crush?* #3—Physical Evidence. #4—Working Girl. #5—Mississippi Burning. #6—Rain Man. #7—The Naked Gun. #8—Through 2/2: *Torch Song Trilogy*. Beg. 2/3: *Knight*. #9—Through 2/2: *Dangerous Liaisons*. Beg. 2/3: *Her Alibi*. #10—The Accidental Tourist.

## LONG ISLAND

AREA CODE 516

Nassau County

- 501. BELLMORE—MOVIES**—(783-7200). Beaches.
- 502. BETHPAGE—MID ISLAND**—(796-7500). Beaches.
- 503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—Working Girl. #2—The Accidental Tourist. #3—Physical Evidence. #4—Through 2/2: *Parents*. Beg. 2/3: *Her Alibi*.
- 504. FRAIBURG SQUARE—FRAIBURG**—(775-3257). #1—Three Fugitives. #2—Beaches; Oliver and Company. #3—Working Girl; Twins.
- 505. GARDEN CITY—ROSEVELT FIELD**—(741-4007). #1—Rain Man. #2—Three Fugitives. #3—Physical Evidence. #4—The Accidental Tourist. #5—Dangerous Liaisons. #6—Working Girl. #7—The Naked Gun. #8—Beaches.
- 506. GREAT NECK—SQUIRE**—(666-2020). #1—The Accidental Tourist. #2—Working Girl. #3—Through 2/2: *The Naked Gun*. Beg. 2/3: *Her Alibi*.
- 507. HEWLETT—HEWLETT**—(791-6768). Dirty Rotten Scoundrels.
- 508. HICKSVILLE—HICKSVILLE**—(931-0749). #1—Through 2/2: *Tropicana Summer*. Beg. 2/3: *Knight*. #2—Through 2/2: *The Purple People Eater*. Beg. 2/3: *Her Alibi*.
- 509. HICKSVILLE—MID PLAZA**—(433-2400). #1—Mississippi Burning. #2—Twins. #3—Working Girl. #4—Beaches. #5—Rain Man. #6—Three Fugitives.
- 510. LAWRENCE—LAWRENCE**—(371-0023). #1—Physical Evidence. #2—Tropicana Summer; The Land Before Time. #3—I'm Gonna Get You Sucker.
- 511. LEVITOWN—LEVITOWN**—(731-5516). #1—Through 2/2: *Tropicana Summer*. Beg. 2/3: *Dirty Rotten Scoundrels*. #2—Three Fugitives.
- 512. LEVITOWN—LOEWS NASBAU**—(731-5400). #1—Torch Song Trilogy. #2—Rain Man. #3—The Naked Gun. #4—Twins. #5—Dirty Rotten Scoundrels. #6—Mississippi Burning.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). #1—The Land Before Time; Twins. #2—Three Fugitives.
- 514. LYBONDO—LYBONDO**—(593-1033). #1—Working Girl. #2—Mississippi Burning. #3—Torch Song Trilogy. #4—Parents.
- 515. MALVERNE—TWIN**—(599-6966). #1—Dirty Rotten Scoundrels. #2—Through 2/2: *Tropicana Summer*. Beg. 2/3: *The Naked Gun*.
- 516. MASSARSET—MASSARSET**—(527-7887). #1—Twins. #2—Torch Song Trilogy. #3—Parents.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—Physical Evidence. #2—The Accidental Tourist. #3—Twins. #4—Working Girl. #5—Through 2/2: *Deep Six*. Beg. 2/3: *Knight*. #6—Rain Man. #7—Through 2/2: *The Naked Gun*. Beg. 2/3: *Who's Your Crush?* #8—Mississippi Burning. #9—Through 2/2: *The Purple People Eater*. Beg. 2/3: *Her Alibi*.

- 510. MERRICK—MERRICK TWIN**—(546-1270). #1—Three Fugitives. #2—Rain Man.
- 520. NEW OTYD PARK—MERRICKS**—(477-0559). #1—The Accidental Tourist. #2—The Naked Gun.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—Tropicana Summer; The Land Before Time. #2—Dirty Rotten Scoundrels.
- 523. PORT WASHINGTON—MOVIES**—(944-6200). #1—The Accidental Tourist. #2—Working Girl. #3—Beaches; The Land Before Time. #4—Rain Man. #5—Oliver and Company; Three Fugitives.
- 524. ROCKVILLE CENTRE—FANTASY**—(764-8000). #1—The January Man. #2—The Naked Gun. #3—Twins. #4—The Accidental Tourist. #5—The Accidental Tourist.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—Rain Man. #2—Rain Man.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—Mississippi Burning. #2—Physical Evidence.
- 527. SYOSSET—SYOSSET**—(921-5810). #1—Dangerous Liaisons. #2—Torch Song Trilogy. #3—Physical Evidence.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). The Accidental Tourist.
- 530. VALLEY STREAM—SUNSHINE**—(923-5700). #1—Rain Man. #2—The Naked Gun. #3—Twins. #4—I'm Gonna Get You Sucker. #5—I'm Gonna Get You Sucker; Oliver and Company. #6—Deep Six. #7—Tropicana Summer. #8—The Accidental Tourist; Child's Play. #9—Beaches. #10—Mississippi Burning. #11—Dirty Rotten Scoundrels. #12—Physical Evidence. #13—Three Fugitives; Parents.
- 531. WANTAGH—WANTAGH**—(781-6969). Crossover: The Return.
- 532. WESTBURY—GOIVE-18**—(334-3400). #1—Through 2/2: *Deep Six*. Beg. 2/3: *Knight*. #2—I'm Gonna Get You Sucker. #3—Through 2/2: *The Purple People Eater*. Beg. 2/3: *Who's Your Crush?*
- 533. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—The Land Before Time; The January Man. #2—Working Girl. #3—Working Girl. #4—Talk Radio. #5—Torch Song Trilogy. #6—Dangerous Liaisons.
- 534. WESTBURY—WESTBURY**—(333-1911). #1—Pelle the Conqueror. #2—Women on the Verge of a Nervous Breakdown.

## Suffolk County

- 600. BAYLON—BAYLON**—(669-3399). #1—Through 2/2: *Parents*. Beg. 2/3: *Who's Your Crush?* #2—Through 2/2: *The Purple People Eater*. Through 2/2: *Knight*. #3—Working Girl.
- 601. BAYLON—SOUTH BAY**—(587-7676). #1—Beaches. #2—The Naked Gun. #3—Twins.
- 602. RAY SCORE—CINEMA**—(665-1722). Physical Evidence.
- 603. RAY SCORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—Rain Man. #2—The Accidental Tourist.
- 604. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—The Naked Gun. #2—Twins. #3—Deep Six. #4—Oliver and Company. #5—Dirty Rotten Scoundrels. #6—The Accidental Tourist. #7—Parents. #8—Beaches. #9—Working Girl. #10—Mississippi Burning. #11—Rain Man. #12—Physical Evidence. #13—Tropicana Summer; The Land Before Time. #14—I'm Gonna Get You Sucker; Three Fugitives.
- 605. CORNICK—MULTIPLEX**—(662-6953). #1—Deep Six. #2—Twins. #3—Mississippi Burning. #4—Rain Man. #5—Working Girl. #6—Dirty Rotten Scoundrels. #7—The Accidental Tourist. #8—Beaches. #9—The Land Before Time; The Naked Gun. #10—Dangerous Liaisons. #11—Oliver and Company; Tropicana Summer. #12—Three Fugitives; Physical Evidence.
- 610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—Rain Man. #2—Twins. #3—Twins. #4—Physical Evidence. #5—Through 2/2: *Deep Six*. Beg. 2/3: *Knight*. #6—Through 2/2: *The Naked Gun*. Beg. 2/3: *Who's Your Crush?* #7—Through 2/2: *The Accidental Tourist*. Beg. 2/3: *Her Alibi*. #8—Working Girl.
- 611. CORAM—FIVE**—(669-6442). #1—The Land Before Time. #2—Dirty Rotten Scoundrels. #3—Three Fugitives. #4—I'm Gonna Get You Sucker.
- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—Mississippi Burning. #2—Torch Song Trilogy. #3—Rain

- Man. #4—Through 2/2: *The Accidental Tourist*. Beg. 2/3: *Her Alibi*. #5—Working Girl.
- 613. ELWOOD—ELWOOD**—(499-7800). #1—Beaches. #2—Working Girl.
- 614. HUNTINGTON—SCORE**—(421-5200). #1—Working Girl. #2—Twins. #3—Mississippi Burning. #4—The Naked Gun.
- 617. HUNTINGTON STATION—WHITMAN**—(423-1300). Rain Man.
- 618. ISLIP—ISLIP**—(581-5200). #1—Three Fugitives. #2—Beaches. #3—Working Girl.
- 619. LAKE GROVE—MALL SMITH RAVEN**—(724-9550). Physical Evidence.
- 620. LIENORQUEST—LIENORQUEST**—(888-5400). Through 2/2: *Screamed*. Beg. 2/3: *Dirty Rotten Scoundrels*.
- 621. MATTITUCO—MATTITUCO**—(298-4405). #1—Beaches. #2—Three Fugitives. #3—Twins. #4—Rain Man; Talk Radio. #5—Mississippi Burning; Oliver and Company. #6—Working Girl; The Accidental Tourist.
- 623. NORTHPORT—NORTHPORT**—(281-9600). Through 2/2: *Screamed*. Beg. 2/3: *Dirty Rotten Scoundrels*.
- 624. PATUCHOGUE—THE MOVIES AT PATUCHOGUE**—(363-2100). #1—Deep Six. #2—Physical Evidence. #3—Through 2/2: *Physical Evidence*. Beg. 2/3: *Who's Your Crush?* #4—Working Girl. #5—Twins. #6—Twins. #7—The Naked Gun. #8—Mississippi Burning. #9—The Accidental Tourist. #10—Through 2/2: *The Purple People Eater*. Beg. 2/3: *Her Alibi*. #11—Through 2/2: *Tropicana Summer*. Beg. 2/3: *Knight*. #12—Bay and Call. #13—Rain Man.
- 627. PORT JEFFERSON—MINI EAST**—(928-6555). The Accidental Tourist. WEST—Beaches.
- 630. SAG BARBOUR—SAG BARBOUR**—(725-0010). Boyfriends and Girlfriends.
- 631. SAYVILLE—SAYVILLE**—(589-0232). #1—Beaches. #2—The Accidental Tourist; Oliver and Company. #3—Twins; Three Fugitives.
- 633. SMITHTOWN—SMITHTOWN**—(265-1551). Through 2/2: *Twins*. Beg. 2/3: *Who's Your Crush?*
- 634. SOUTHBAMPTON—SOUTHBAMPTON**—(283-1300). #1—The Accidental Tourist. #2—Twins. #3—Physical Evidence. #4—Through 2/2: *Parents*. Beg. 2/3: *Knight*. #5—Through 2/2: *The January Man*. Beg. 2/3: *Who's Your Crush?*
- 635. STONY BROOK—LOEWS**—(751-2300). #1—Rain Man. #2—Mississippi Burning. #3—Three Fugitives.
- 636. WEST HEMP—TWIN**—(669-2626). #1—Three Fugitives. #2—Oliver and Company; Mississippi Burning.
- 638. WESTHAMPTON—HAMPTON ARTS**—(288-2609). #1—Beaches. #2—Mississippi Burning.
- 639. WESTHAMPTON—WESTHAMPTON**—(288-1500). Working Girl.

## NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—Mississippi Burning. #2—Beaches; Oliver and Company.
- 702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—Mississippi Burning. #2—Torch Song Trilogy. #3—Physical Evidence.
- 703. GREENHURST—CINEMA 100**—(946-4680). #1—Beaches. #2—Rain Man.
- 704. GARDEN CITY—CINEMA**—(835-5952). Program Unavailable.
- 705. BARTSALLO—CINEMA**—(428-2200). #1—Mississippi Burning. #2—Twins. #3—Working Girl. #4—The Accidental Tourist.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—The Accidental Tourist. #2—Physical Evidence. #3—Beaches. #4—Twins. #5—Dirty Rotten Scoundrels; Oliver and Company. #6—Dangerous Liaisons. #7—Working Girl. #8—Rain Man. #9—Mississippi Burning. #10—Three Fugitives.
- 707. LARCHMONT—PLAYHOUSE**—(834-3001). Rain Man.
- 708. MANHARTEN—PLAYHOUSE**—(698-2200). #1—Working Girl. #2—Through 2/2: *The Accidental Tourist*.

## MOVIES

- ist. Beg. 2/3: Her Alibi. #3—Twins. #4—Physical Evidence.
- 709. MOUNT NISCO—MOUNT NISCO**—(666-6900). #1—Through 2/2: Twins. Beg. 2/3: Her Alibi. #2—The Accidental Tourist; Oliver and Company. #3—Beaches. #4—Three Fugitives. #5—Working Girl.
- 711. NEW ROCHELLE—PROCTORS**—(632-1103). #1—Parents. #2—4'm Gonna Get You Sucker.
- 714. PEAKSHILL—BEACH**—(734-2626). #1—Rain Man. #2—Mississippi Burning. #3—Three Fugitives; Oliver and Company. #4—The Accidental Tourist.
- 715. PEAKSHILL—WESTCHESTER MALL**—(528-8822). #1—Parents. #2—Working Girl. #3—Beaches. #4—The Naked Gun.
- 716. PELHAM—PICTURE HOUSE**—(738-3160). Beaches.
- 716. RYE—RYE HIDGE**—(939-8177). #1—Mississippi Burning. #2—Three Fugitives.
- 719. SCARSDALE—FINE ARTS**—(723-6699). Women on the Verge of a Nervous Breakdown.
- 720. SCARSDALE—PLAZA**—(723-0078). Through 2/2: Tequila Sunrise. Beg. 2/3: Dirty Rotten Scoundrels.
- 721. WHITE PLAINS—GALLERIA**—(997-8198). #1—Three Fugitives. #2—Oliver and Company; Dirty Rotten Scoundrels.
- 722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—Beaches. #2—Three Fugitives. #3—Rain Man. #4—Working Girl.
- 723. YONKERS—MOVIELAND**—(793-0002). #1—The Accidental Tourist. #2—Through 2/2: Dirty Rotten Scoundrels. Beg. 2/3: Who's Harry Cumber? #3—Through 2/2: Deep Star Six. Beg. 2/3: Her Alibi. #4—Dangerous Liaisons. #5—Twins. #6—The Naked Gun.
- 724. YONKERS—NEW BROADWAY**—(423-0515). #1—Parents. #2—Oliver and Company; Three Fugitives. #3—4'm Gonna Get You Sucker.
- 725. YONKERS HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0202). #1—Through 2/2: The Purple People Eater. Beg. 2/3: Her Alibi. #2—Physical Evidence. #3—Twins. #4—Mississippi Burning. #5—Through 2/2: Tequila Sunrise. Beg. 2/3: Who's Harry Cumber? #6—The Accidental Tourist. #7—Rain Man.
- 726. YONKERS HEIGHTS—TRIANGLE**—(245-8850). #1—Three Fugitives. #2—Dirty Rotten Scoundrels.

### Rockland County

- 752. NANUET—MALL**—(623-6336). Program Unavailable.
- 753. NANUET—MOVIES**—(623-0211). #1—Mississippi Burning. #2—The Accidental Tourist. #3—Dirty Rotten Scoundrels. #4—Twins. #5—Rain Man.
- 755. NEW CITY—TOWN**—(634-5100). #1—Rain Man. #2—Mississippi Burning. #3—The Accidental Tourist.
- 756. NEW CITY—CINEMA 304**—(634-8200). #1—The Accidental Tourist. #2—Through 2/2: Twins. Beg. 2/3: Her Alibi.
- 757. NYACK—CINEMA EAST**—(358-6631). Working Girl.
- 758. PEARL RIVER—CENTRAL**—(735-2530). #1—Mississippi Burning. #2—Beaches.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). Three Fugitives.
- 764. LAFAYETTE**—(357-6030). Beaches.

## CONNECTICUT

### AREA CODE 203

#### Fairfield County

- 801. DANBURY CINE**—(743-2200). #1—Working Girl. #2—Three Fugitives. #3—The Accidental Tourist.
- 802. DANBURY—CINEMA**—(748-2923). #1—Beaches. #2—Rain Man.
- 803. DANBURY—PALACE**—(748-7496). #1—Physical Evidence. #2—Parents. #3—The Naked Gun.
- 805. FAIRFIELD—COMMUNITY**—(255-6555). #1—Program Unavailable. #2—Program Unavailable.
- 806. FAIRFIELD—COUNTRY**—(334-1411). Die Hard.
- 807. GREENWICH—CINEMA**—(869-6030). #1—Program Unavailable. #2—Program Unavailable.
- 808. GREENWICH—PLAZA**—(869-4030). #1—Rain Man. #2—Dangerous Liaisons; Torch Song Trilogy.

- 809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—Rain Man. #2—Working Girl.
- 810. NORWALK—CINEMA**—(838-4504). #1—Program Unavailable. #2—Program Unavailable.
- 811. NORWALK—NORWALK**—(866-9202). Program Unavailable.
- 812. RIDGEFIELD—CINEMA**—(438-3338). Beaches; The Land Before Time.
- 813. SOUTH NORWALK—SONO**—(966-9202). 2/1-2/2: The Last Temptation of Christ. 2/3-6: Bird. 2/7-13: Another Woman; Far North.
- 814. SPRINGDALE—STATE**—(325-0250). Tequila Sunrise; The Naked Gun.
- 815. STAMFORD—AVON**—(324-9205). #1—4'm Gonna Get You Sucker. #2—Parents.
- 816. STAMFORD—CINEMA**—(324-3100). #1—Beaches. #2—The Accidental Tourist. #3—Physical Evidence.
- 817. STAMFORD—RIDGEWAY**—(323-5000). #1—Three Fugitives. #2—Working Girl.
- 818. STAMFORD—UA STAMFORD SQUARE**—(377-5056). #1—Through 2/2: Deep Star Six. Beg. 2/3: Her Alibi. #2—Through 2/2: The January Man. Beg. 2/3: Kinjix. #3—Physical Evidence. #4—Tequila Sunrise. #5—Through 2/2: Mystic Pizza. Beg. 2/3: Who's Harry Cumber? #6—The Naked Gun.
- 819. TRUMBULL—TRANS-LUX**—(374-0462). #1—Beaches. #2—The Accidental Tourist. #3—The Naked Gun.
- 820. WESTPORT—FINE ARTS**—(227-3324). #1—Program Unavailable. #2—Program Unavailable. #3—(227-9619). Program Unavailable. #4—(226-6666). Program Unavailable.

## NEW JERSEY

### AREA CODE 201

#### Hudson County

- 900. ARLINGTON—LINCOLN**—(997-6873). #1—Working Girl. #2—Twins. #3—Three Fugitives.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—Parents. #2—The Accidental Tourist. #3—The Naked Gun. #4—4'm Gonna Get You Sucker. #5—Rain Man. #6—Mississippi Burning. #7—Physical Evidence. #8—Twins. #9—Working Girl.
- 903. JERSEY CITY—STATE**—(653-5200). #1—Physical Evidence. #2—4'm Gonna Get You Sucker. #3—Twins. #4—Through 2/2: The Purple People Eater. Beg. 2/3: Kinjix.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—Torch Song Trilogy. #2—Three Fugitives. #3—4'm Gonna Get You Sucker. #4—Physical Evidence. #5—The Naked Gun. #6—The Accidental Tourist. #7—Working Girl. #8—Buy and Sell.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—Dangerous Liaisons. #2—The January Man. #3—Beaches. #4—Mississippi Burning. #5—Twins. #6—Rain Man.
- 906. WEST NEW YORK—MAYFAIR**—(865-2010). Twins; Dirty Rotten Scoundrels.

#### Essex County

- 910. HUNTSFIELD—CENTER**—(748-7900). Physical Evidence.
- 911. HUNTSFIELD—ROYAL**—(748-3555). #1—Parents. #2—The Naked Gun.
- 912. CEDAR GROVE—CINEMA 23**—(339-1462). Physical Evidence.
- 913. IRVINGTON—CASTLE**—(372-9324). #1—4'm Gonna Get You Sucker; Tougher Than Leather. #2—The Naked Gun; The Pershing.
- 914. LIVINGSTON—COLONY**—(992-0800). Through 2/2: Parents. Beg. 2/3: Who's Harry Cumber?
- 915. MILLMURN—MILLMURN**—(376-0803). #1—Twins. #2—Mississippi Burning.
- 917. MONTCLAIR—CLANDESTINE**—(746-5564). #1—Rain Man. #2—Twins. #3—Beaches.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—Tequila Sunrise. #2—Oliver and Company. #3—4'm Gonna Get You Sucker.
- 919. HUNTSVILLE—FRANKLIN**—(667-1777). #1—Rain Man. #2—Mississippi Burning; Three Fugitives.

- 920. UPPER MONTCLAIR—HELLEYUE**—(744-1455). #1—Mississippi Burning. #2—Working Girl. #3—Dangerous Liaisons.
- 921. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—Three Fugitives. #2—The Accidental Tourist. #3—Working Girl.

### Union County

- 930. HENNELEY HEIGHTS—BENNELLY**—(464-8888). Dirty Rotten Scoundrels; Oliver and Company.
- 931. CRANFORD—CRANFORD**—(276-9120). #1—Rain Man. #2—Twins.
- 932. ELIZABETH—ELMONA**—(352-3483). Three Fugitives.
- 933. LINDEN—QUAD**—(925-9787). #1—Mississippi Burning. #2—Rain Man. #3—Working Girl; Oliver and Company. #4—Three Fugitives; The Land Before Time.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). Women on the Verge of a Nervous Breakdown.
- 936. UNION—UNION**—(866-4373). #1—Physical Evidence. #2—The Naked Gun.
- 937. WESTFIELD—BIALTO**—(232-1288). #1—Parents. #2—Mississippi Burning. #3—Physical Evidence.
- 938. WESTFIELD—TWIN**—(654-4720). #1—The Accidental Tourist. #2—Twins.

### Bergen County

- 951. CLOSTER—CLOSTER**—(768-8800). Mississippi Burning.
- 952. EDGEWATER—LOEWS SNOWMOOT**—(941-3660). Beaches. #2—Three Fugitives. #3—Rain Man. #4—Mississippi Burning.
- 953. EMERSON—TOWN**—(261-1000). #1—Mississippi Burning. #2—Beaches.
- 954. FAIR LAWN—HAYWAY**—(796-1717). #1—Through 2/2: The Naked Gun. Beg. 2/3: Her Alibi. #2—Twins.
- 955. FORT LEE—LINWOOD**—(944-6900). #1—Her Alibi. #2—Working Girl.
- 956. GANLAND—TWIN**—(337-4478). #1—Twins; The Land Before Time. #2—The Accidental Tourist.
- 958. PARAMUS—CINEMA 35**—(845-5070). Parents.
- 961. PARAMUS—BERGEN MALL**—(845-4449). Torch Song Trilogy.
- 962. PARAMUS—ROUTE 4**—(487-7909). #1—Rain Man. #2—Dirty Rotten Scoundrels. #3—The Naked Gun. #4—Twins. #5—Dangerous Liaisons. #6—Mississippi Burning. #7—The Accidental Tourist. #8—Talk Radio. #9—The January Man. #10—Working Girl.
- 963. PARAMUS—ROUTE 17**—(843-3830). #1—Tequila Sunrise; The Land Before Time. #2—4'm Gonna Get You Sucker. #3—Physical Evidence.
- 964. RAMSEY—CINEMA**—(825-2090). Rain Man.
- 965. RIDGEFIELD—PARK 10**—(440-6661). #1—Dirty Rotten Scoundrels. #2—Rain Man. #3—The Naked Gun. #4—Working Girl. #5—Tequila Sunrise. #6—Snogged. #7—Hillbrow. Hellfire II. #8—Oliver and Company. My Stepmother is an Alien. #9—Twins. #10—Child's Play; The Land Before Time.
- 966. RIDGEFIELD PARK—BIALTO**—(641-0617). The Naked Gun; Oliver and Company.
- 967. RIDGEWOOD—HARNES**—(444-1234). #1—Torch Song Trilogy. #2—Mississippi Burning. #3—The Naked Gun. #4—Physical Evidence.
- 968. NUTHEFORD—WILLIAMS**—(933-3700). #1—Three Fugitives. #2—Twins; The Land Before Time.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—Beaches. #2—Deep Star Six; Oliver and Company. #3—Rain Man.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—Rain Man. #2—Working Girl. #3—Dirty Rotten Scoundrels; Twins.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-2221). #1—Twins; Oliver and Company. #2—Rain Man. #3—Working Girl.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—The Accidental Tourist. #2—Physical Evidence. #3—Through 2/2: Parents. Beg. 2/3: Her Alibi. #4—The Naked Gun.

# ROD REE MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

## MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
- PG:** Parental Guidance Suggested. Some material may not be suitable for children.
- PG-13:** Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
- R:** Restricted. Under 17 requires accompanying parent or adult guardian.
- X:** No one under 17 admitted.

## NEW FILMS

★ New films recommended by *New York*'s critic.

★ **THE ACCIDENTAL TOURIST**—(2 hrs. 5 min.; 1989) Writer-director Lawrence Kasdan has made a quiet, detailed, pleasing adaptation of Anne Tyler's 1983 novel about a man who has withdrawn from life in the wake of his son's death. As Macon Levy, William Hurt is often touching and funny—every so often squishy, grouchy, and put-upon as the W. C. Fields who hated to be touched. Kasdan has captured the deadpan tone of Tyler's only-in-Baltimore portrait; the movie is brownish in color and emotionally reticent in temperament, but it is also very precise and, therefore, never boring. Kathleen Turner, holding herself down a bit, is the wife who knows Macon so well that she stifles him, and toothy, perpendicular Geena Davis is the crude but irrepressibly good woman who pretends that Macon is capable of a full emotional life. R. (12/12/88) 10, 37, 46, 85, 106, 206, 210, 213, 218, 219, 220, 302, 304, 309, 313, 317, 318, 406, 503, 505, 506, 517, 520, 523, 524, 524, 528, 530, 603, 606, 608, 610, 612, 631, 625, 627, 634, 634, 705, 706, 709, 714, 723, 724, 733, 801, 804, 811, 816, 819, 902, 904, 921, 938, 958, 962, 972

★ **ANOTHER WOMAN**—(1 hr. 35 min.; 1988) Woody Allen climbing the high towers of anguish once again, and falling off. Geena Rowlands plays Marion, a middle-aged philosophy professor whose morale comes apart. She wanders around an impeccably elegant New York, but the journey is really an interior one. Attacking like guilty thoughts, her husband, her brother, old friends, and old lovers cause her of being "cold" or "unconsciously flirtatious" or—worst of all—"judgmental." The movie is a bald imitation of Bergman's *Wild Strawberries*, only without the rhapsodic and lyrical imagery. More of it is stiff and strenuous. What's so terrible about being "judgmental," anyway? It's not judgment most of us fear as much as bad judgment. With Ian Holm, Gene Hackman, Sandy Dennis, and Mia Farrow as a woman Marion overhears talking to her shrink. (10/24/88) PG. 813

★ **BAGDAD CAFÉ**—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleanor Alder, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. 11

★ **BEACHES**—(2 hrs.; 1988) Cheerfully and implacably terrible cornball stuff about friendship between two very

different women, one an earnest WASP princess (Barbara Hershey) from Northern California, a woman who doesn't know what to do with herself; the other (Bette Midler) a viper-tongued Jewish nomad from the Bronx who becomes a Broadway-musical singing star. Buddies from childhood, the women are forever hating at each other, breaking up the friendship, and reconciling again. The cinematography by Diane Spinotti is good, and Midler gets to sing a little. But looking at Barbara Hershey is painful: Hershey, now 40, aging beautifully in her recent films, has had collagen pumped into her lips and her face lifted, and now looks neither young nor middle-aged; her makeup greases but her acting does not. From a novel by Iris Rainer Dart. Screenplay by Mary Agnes Donohue. Directed by Garry Marshall. (1/16/89) PG-13. 21, 36, 40, 55, 101, 103, 112, 204, 206, 308, 313, 317, 322, 401, 501, 502, 504, 505, 509, 530, 601, 606, 608, 613, 618, 621, 627, 631, 638, 706, 703, 706, 709, 715, 716, 722, 735, 764, 802, 812, 816, 905, 917, 938, 952, 953, 969

★ **CHILD'S PLAY**—(1 hr. 44 min.; 1988) A diabolical child traps a mother and child in a web of murder by inhabiting an innocent-looking doll. With Alex Vincent, Chris Sarandon, and Catherine Hicks. Screenplay by Don Mancini, John Lafia, and Tom Holland. Dir. Holland. R. 90, 112, 530, 965

★ **THE CHOCOLATE WALKER**—(1 hr. 43 min.; 1989) A chocolate sale at a boys' school leads to surprising revelations because of the strong peer pressure that the sale generates. With Doug Hutchison, Jenny Wright, and Bud Cort. Written and directed by Keith Gordon. R. 49

★ **★ DANGEROUS LIAISONS**—(1 hr. 58 min.; 1988) A severe and surprisingly powerful adaptation of Choderlos de Laclos's notorious novel of seduction and ruin. In late-eighteenth-century France, the Marquise de Merteuil (Glenn Close) and the Vicomte de Valmont (John Malkovich) make a sexual sport with the young and the innocent. They do it for pleasure and for power—especially power over each other. They carry on a game in which the highest prize is to be loved or desired while feeling nothing oneself. The movie is a kind of jeweled ballet of seduction, played seriously, as an example of the destructive potential in vanity. As one of Valmont's prizes, Madame de Tourvel, a young married woman of firm religious and moral principles, Michelle Pfeiffer gives a strikingly disciplined performance. When Tourvel falls to Valmont, she is destroyed. Malkovich is neither handsome nor charming, but he brings a playfulness to the role that almost wins over. Glenn Close makes the marquise both fearless and intelligent in her relentless egotism. But director Stephen Frears closes in on her too much, and some of the "revealing" close-ups are as comely as the same kind of shots were in silent movies. Otherwise, Frears's direction is superb—swift, delicate, witty. The movie is visually impressive without pomp; the screenplay, by Christopher Hampton, who earlier wrote a play based on the book, is often very fine. Cinematography by Patrick Rousselet. (1/9/89) R. 7, 33, 37, 44, 45, 85, 218, 219, 301, 309, 406, 505, 527, 608, 706, 800, 925, 920, 962

★ **DEEP STAR SIX**—(1 hr. 49 min.; 1989) A crew of underwater scientists discover that not all aliens come from outer space. With Tawana Baeque and Nancy Everhard. Screenplay by Lewis Abernathy and Geoff Miller. Dir. Sean S. Cunningham. 33, 90, 111, 112, 209, 300, 312, 314, 517, 530, 532, 606, 608, 610, 625, 722, 716, 718, 900, 920, 962

★ **DIRTY NOTION SCOUNDRELS**—(1 hr. 42 min.; 1988) This remake of the old David Newman-Brando comedy *Believe Me*, is about two con men—one a suave operator living in a villa on the Riviera (Michael Caine), the other a traveling American buffoon (Steve Martin); they link up in the south of France and compete with each other for the title of best swindler of

rich, stupid women. Michael Caine is excellent, as always, and Steve Martin, with his peep-toe hat and gray T-shirt, makes a great American-douglas con man. Frank Oz directed, with considerable comic invention. It's hard to imagine the material much better done, but the material itself feels tired. The "debonair" convention that it relies on—the glibness of women—now seems patronizing, feckish, and dated. With Glenn Headly. (1/16/89) PG. 3, 24, 36, 62, 85, 112, 210, 214, 304, 305, 313, 400, 507, 511, 512, 515, 521, 530, 606, 608, 611, 620, 625, 706, 720, 721, 723, 725, 733, 906, 930, 962, 965, 970

★ **THE DRESSMAKER**—(1 hr. 32 min.; 1989) A family of women from Liverpool are torn apart by the effects of World War II. With Billie Whitelaw and Joan Plowright. Screenplay by John McGrath. Dir. Jim O'Brien. 50

★ **FIELD OF HORROR**—(1 hr. 27 min.; 1989) In French and Albanian, Eng. subtitles. A young man from a peasant family sells himself into military service as the substitute for the son of a wealthy villager and experiences the horror of the Franco-Franco War. With Chris Campion. Written and directed by Jean-Pierre Denis. PG. 43

★ **HER ALIBI**—(1 hr. 30 min.; 1989) A successful mystery writer tries to prove the innocence of a beautiful woman accused of murder. With Tom Selleck and Paulina Porcuna. Screenplay by Charles Petter. Dir. Bruce Beresford. PG. 48, 106, 218, 300, 304, 309, 318, 406, 503, 606, 508, 610, 612, 625, 708, 709, 723, 724, 304, 818, 954, 956, 972

★ **I'M GONNA GIT YOU SUCKA**—(1 hr. 30 min.; 1989) A spoof of black stereotypes. With Keenen Ivory Wayans, Bernie Casey, and Isaac Hayes. Written and directed by Wayans. R. 20, 32, 52, 67, 87, 90, 91, 92, 100, 104, 107, 108, 112, 208, 210, 211, 216, 222, 312, 313, 316, 510, 530, 532, 603, 611, 716, 722, 718, 902, 903, 904, 913, 918, 963

★ **THE JANUARY MAN**—(1 hr. 37 min.; 1989) When a serial killer terrorizes Manhattan, an ex-cop dismissed from the force for being on the take is reinstated to find the killer. With Kevin Kline, Susan Sarandon, and Mary Elizabeth Mastrantonio. Screenplay by John Patrick Shanley. Dir. Pat O'Connor. R. 20, 35, 51, 213, 524, 533, 634, 818, 905, 962

★ **KINITE**—(1 hr. 38 min.; 1989) A veteran L. A. cop searches for the kidnapped daughter of a Los Angeles-based Japanese businessman. With Charles Bronson and Peggy Lipton. Screenplay by Harold Nemeroff. Dir. J. Lee Thompson. R. 33, 106, 107, 111, 209, 222, 303, 306, 406, 508, 517, 532, 600, 610, 625, 634, 818, 903

★ **THE LAND BEFORE TIME**—(1 hr. 13 min.; 1988) An excitingly drawn full-length animated cartoon directed by Don Bluth, in which a group of baby dinosaurs braves earthquakes, yawning chasms, swamps, and a hungry tyrannosaurus rex before arriving in The Great Valley (whatever that is). Perhaps too scary for very young children, but fine for everyone else. (12/12/88) G. 87, 112, 206, 214, 314, 510, 513, 521, 523, 533, 606, 608, 611, 811, 913, 958, 963, 965, 968

★ **THE LAST TEMPTATION OF CHRIST**—(2 hrs. 40 min.; 1988) A famously earnest and emotionally detouring film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1953 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never moves his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must will his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel),

who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scoreless has made ancient Galilean flux of many cultures and peoples, many confused tribes, stranded and awaiting the Word. African, Arabic, and Hebrew rhythms all show up in Peter Gabriel's vibrant score. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is a Western. With its dark tresses and tattoos as Mary Magdalene, Paul Schrader wrote the screenplay. *Cinematography by Michael Ballhaus.* (8/29/98) **R**, 84, **813**

**MACADE SOKATZKA** (2 hrs, 2 min.; 1988) Shirley MacLaine gives an egotistical performance in an egotistical role as an émigré piano teacher who falls in love with her young virtuoso, bullying them mercilessly and attempting to save them from the disaster of their master's (guilt) death. The movie is ready, steady, steady, as the movie was written by Ruth Prawer Jhabvala, from a novel by Bernard Rubens, and directed by John Schlesinger, is the kind of dead dear thing that rightly went out of fashion some years ago: Russian piano teacher beached on the shores of London, surrounded by a crowd of money and fame, a young virtuoso on to gentility in a crass and philistine world; teacher and Mama battling over handsome young virtuoso. But MacLaine burns through the tremulous sensuality. With Naveen Chowdhary as the young whiz, Sharada Senthil as his mother, and Richard O'Kelly and Twiggy, who is so charming, as the girl going to the pop-music scene. (10/13/88) PG-13. 87

**MATADOR**—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martínez. Screenplay by Jesus Ferrero and Pedro Almodovar. Dir. Almodovar. 11

**MISSISSIPPI BURNING**—(2 hrs. 7 min.; 1968) Powerful in very obvious ways that don't lessen the power. In the stunning opening scene, three civil-rights workers are pursued by murderous rednecks, and the chase, beautifully photographed, with headlights cutting through the dark-blue late twilight, fills one with a sense of dread. The movie is based on the events of 1964, and one knows how the scene, which is based on the murders of James Chaney, Michael Schwerner, and Andrew Goodman, is going to end. The movie, which focuses on whites, is about fear and the meanness of self-justification—the local whites, who feel betrayed by the nation's sudden concern with black rights, are so angry that they go to Mississippi Burning has been shot in crisp, precise colors, the visual clarity matching the moral clarity of the issues. Willem Dafoe plays the young FBI agent with a crewcut and glasses—a square—who comes to town to investigate the murders, and Gene Hackman is the agent, a racist, who is sent to investigate the case. Hackman is a racist, but he is a racist who understands what whites feel about blacks and why. Hackman uses unorthodox methods and succeeds. The two cops who hate each other but finally work together is, of course, a Hollywood formula, but the scenes are incisively written (by Chris Geiger and Harold Pines) and superbly acted (by Hackman, Willem Dafoe, and Gene Hackman). With Frances McDormand. Directed, with blunt power, by Alan Parker. (12/5/88) R. 24, 30, 64, 85, 112, 200, 203, 214, 215, 219, 221, 304, 305, 316, 317, 367, 406, 509, 512, 514, 517, 526, 530, 608, 608, 612, 616, 621, 625, 638, 639, 646, 667, 690, 702, 705, 706, 714, 717, 719, 721, 723, 725, 726, 727, 728, 729, 730, 731, 732, 735, 752, 753, 762, 767.

**THE NAKED GUN**—(1 hr. 29 min.; 1988) Enamoring in an obscenely stupid way, The team of Jerry Zucker, Jim Abrahams, and David Zucker (or, as they're known in the trades, ZAZ) has managed to make another hit comedy by using actors generally considered unemployable. For ZAZ (*Armed and Dangerous*, *Police Academy*) the idea of making a series of films about the adventures of a police sergeant and his crew of inept cops is a series of conventions of terrible movies are ridiculous enough. What's needed is someone who takes the hapless clichés one step farther. But ZAZ are random spoofers, easily distracted, too devoted to silliness to mount even a sustained parody of movies. Along the way, however, they do manage to make a few things work, like the prologue, à la James Bond, in which Leslie Nielsen roughs up such Third World heroes as Muhammad Qaddafi and the Ayatollah Khomeini, and a mock-serious sequence in which O. J. Simpson, a cop, an actor, and a comedian, all play the same role, a man known to man. Nielsen uses his terrific baritone for

a variety of squelched-macho routines. After innumerable movies and TV shows, this man has at last found his true calling as a ridiculous actor. (1/9/89) PG-13. 7, 36, 60, 67, 85, 91, 112, 208, 210, 211, 222, 300, 305, 314, 320, 505, 506, 512, 517, 524, 530, 601, 606, 608, 610, 616, 625, 715, 723, 803, 814, 818, 819, 904, 911, 913, 936, 954, 962, 965, 972

**OLIVER AND COMPANY**—(1 hr. 12 min.; 1988) An orphaned kitten named Oliver is taken in by a pack of misfit mutts and their human master, Fagin. Featuring the voices of Bette Midler, Billy Joel, and Cheech Marin. Animation screenplay by Jim Cox. Timothy J. Disney, and James Mangold. Dir. George Scribner. G. 88, 108, 112, 206, 313, 320, 401, 504, 523, 530, 606, 608, 621, 631, 636, 700, 706, 709, 714, 721, 724, 918, 930, 933, 965, 966, 969, 971.

**PURPLE ROSE ANIMATION**—(1 hr. 22 min.; 1989) A collection of 22 often unorthodox short animated films from twelve countries. Produced by Terry Thoren. 4  
**PARENTS**—(1 hr. 23 min.; 1989) A comedic look at the demise of an extremely normal Eisenhower-era family. With Randy Quaid, Mary Beth Hurt, and Sandy Dennis. Screenplay by Christopher Hawthorne. Dr. Bob Balaban R, 6, 33, 40, 92, 106, 112, 222, 304, 306, 309, 406, 503, 514, 516, 530, 600, 606, 625, 634, 711, 715, 724, 803, 815, 902, 911, 914, 937, 959, 972

**LELE THE CONQUEROR** (2-hrs. 30 min.; 1988) In Danish and Swedish. Eng. subs. A young boy and his father, brought closer by the death of the boy's mother, emigrate at the turn of the century from Sweden to Denmark and wind up working in the cowshed of a small farm. The boy, Pelle, grows up from a playboy (which the hired hands are virtually undignified servants, and the movie is about the matching habits of survival adopted by the boy, Pelle (Pelle Hvegggaard), who is sturdy and resourceful, and his entirely lovable father, who is a bit of a simpleton. The movie emerges from the fears and illusions of childhood, Pelle begins to see his father objectively, as an intellectual fastidious. Yet he sees him clearly without any loss of love—he understands that whereas he must prevail, the father has the right merely to survive. The Danish film is a study in the interplay of work, rest, and play, but he's attentive to states of physical feeling. We are always conscious of the cold and the precociousness of the Northern sunshine. There is also the elemental physical presence of Max von Sydow as the father, a man of a certain age, with a head of white hair, a shell of hardened volition, *Polle the Conqueror* is a failed great movie, stiff, harsh, obvious, its many holes patched with the roughest of cinematic canvas. Still, after seeing it, you will sense what it feels like to work through a long, cold, day. Based on the first volume of the Pelle Hvegggaard series by Martin Andersen Nexø. (LJ/99) **B+**

**PHYSICAL EVIDENCE**—(1 hr. 40 min.; 1989) A mystery about a cop being prosecuted for murder and his novice attorney who hopes to make a political issue of the case. With Burt Reynolds and Theresa Russell. Screenplay by Bill Phillips. Dir. Michael Crichton. R. 10, 22, 31, 52, 111, 112, 200, 209, 214, 218, 300, 304, 312, 313, 406, 503, 508, 517, 526, 527, 530, 602, 608, 619, 625, 625, 634, 702, 706, 708, 724, 803, 816, 818, 902, 903, 904, 910, 912, 926, 937, 963, 967, 972

**RAIN MAN**—(2 hrs., 8 min.; 1998) Dustin Hoffman makes something fresh and even inspired out of the restrictions of playing an autistic savant—Raymond Babbitt, who can count cards through a six-deck shoe (i.e., beat the house at a Vegas blackjack table) but who, at the same time, cannot connect perception to action. The movie is a little more than a study in wonder and, older, gives him a shuffling walk and a dry, nasal, barking voice. He conveys the paradox of a terrified psychotic whose mind, at times, attains an appalling clarity (reciting Abbot and Costello's old comedy routine "Who's on First?" is the only thing he can do to pass time). The movie is a triumph for the team Hoffman with Tom Cruise, who plays Raymond's brother, Charlie, a crash hooner trying to give Raymond out of the money left to him by their father. The movie, which traces an open-road westward journey from Cincinnati to Los Angeles, is well made, with a few nice touches, like the camera moving across classic American landscapes and finding themselves emotionally. It is predictable and sometimes comely, but the two actors are funny together, and the treatment of Hoffman's Raymond is touching. **A-** *—Rick Groen*

**COLOSUS**—(1 hr., 12 min.; 1998) The movie of the Colosseum as Rome's gruffness and conscience. (1/29) **B+** 26, 62, 80, 88, 90, 200, 206, 213, 217, 219, 300, 301

307, 311, 315, 317, 318, 401, 406, 505, 509, 512, 517,  
519, 523, 524, 524, 530, 603, 606, 608, 610, 612, 617,  
621, 625, 635, 703, 706, 707, 714, 722, 724, 753, 755,  
802, 808, 809, 902, 905, 917, 919, 931, 933, 952, 962,  
964, 965, 969, 970, 971

**NALIN KUMHAWI**—(1 hr. 53 min.; 1968) A good movie, but far from a great one. A ten-year-old street boy, Krishna (Shafiq Syed), abandoned by his family, makes his way to the city and lives among the street children, prostitutes, and pimps at the bottom of the social ladder. Krishna is a good kid, but the world he lives in is casually vicious. By the end of the movie, we learn (rather bitterly) that he will survive only if he thinks to stop caring for others and look after himself. The young actress, Nani, who plays Krishna's best friend, is a talented American, and limited dramatic resources, and she doesn't bring anything terribly individual to the story. The movie has a generic, almost impersonal feeling; the picture could have been made by any director with a minimum of greatest sensitivity, by an international commission of humanists. There are two exceptionally skilled and attractive performers—Nana Patekar, who plays the cruel yet self-doubting Baba, a handsome man who has been abandoned by his wife, and the lovely girl was as the prostitute Rekha, who loses her little girl (Baba is the promoter) to a state school for children. The breakup of this family is the most touching thing in the movie. The children are actual street children. 11.

**WOODS**—[1 hr. 48 min., 1998]. As the skunkiest mermaid Frank Cross, the youngest man ever to be president of a television network, Bill Murray is a wild, bullying corporate hipster (only he is allowed to be funny, only he is allowed to be smart). Murray is funny, but he's also a little bit of a jerk. He leads a skit-writing team of Mitch Glazer and Michael O'Donoghue, allows for so much frenetic effort by the star that it seems to be a skit in itself. Perhaps the most interesting thing about the movie is its place in the super-cynical network-TV world, could possibly work there: Not only has innocence long fled the media, the memory of it is gone, too, and redemption, therefore, can be no more than a hollow slogan—the only thing that's left is cynicism. *Black-out* is lampooning TV's sentimental exploitation of Christmas, but the movie itself, which depends, at its max, on a muzzed black guy speaking his first words, is as slick as the thing it's putting down. At the end, the movie is a little bit like a TV commercial for the TV audience (and, yes, directly, and he's like Jerry Lewis) in the final, emotionally debauched stages of a television. *Black-out*—black corporate production design by J. J. Abrams. **B** *Reviewed by* Richard Donner. PG-13. 12/25/98, AHS, 4-23, 993.

**BLACK RADIO**—(R, 90 min.; \$19.98) Impressive in its own right as a heavy-spirited work that isn't really fun. The writer-actor Eric Bogosian, adapting his play with Oliver Stone (who directs), stars as Barry Champaign, maniacal on-screen-writer. Every night, Barry receives peculiar mail orders from his readers, who are, of course, people pining over whales, and the generally depressed, strung-out, and lonely. They either fawn over Barry or abuse him; he abuses them back. Bogosian is a superb actor, but the movie is so over-the-top, so emotionally supercharged—and he brings out the little-boy fearfulness inside Barry's splenetic outbursts. He makes Barry a malevolent creep, but also funny. Stone and Bogosian, unfortunately, were not content to make a movie about the author of the 1984 real-life Denver call-in-show host Alan Berg, who was murdered by a white-supremacist group in 1984. Trying to feedshow to the pot-smoking at the end, they save loaded down the plot of a postapocalyptic movie. The movie is a catastrophe. Barry is a liar, a truth-teller, a Prometheus of the airwaves, bringing light between commercials. The movie is exciting but also glazing and wildly overwrought. With Ellen Barkin as his wife. (12/12/88) R, 5, 41, 61, 213, 314, 333, 521, 562

**TANGO BAR**—(1 hr., 50 min.; 1989) Returning to Buenos Aires after ten years of self-imposed exile, a tango dancer is reunited with the friends with whom he staged his popular tango act. With Raul Julia, Valerie Lynch, and Ruben Juarez. Screenplay by Jose Pablo Feinmann, Juan Carlos Codazzi, and Marcos Zurinaga. Dir. Zurinaga. **55**

**TEQUILA SUNRISE**—(1 hr. 55 min.; 1988) People who think they are cool may be narcissistic and obnoxious—or they may really be cool. The plot of Robert

Towne's movie doesn't make any damn sense, but more than that, the movie is obviously in love with itself. Self-referential and opaque, it acts as if its own locations, gestures, and symbols possessed an aura of unfindable glory. The three main characters (Robert De Niro as Los Angeles drug dealer), Kurt Russell (a cop), and Michelle Pfeiffer (a restaurateur whose both men love)—obviously prefer one another's company to anyone else's; they are all immensely amused to be flirring and grappling and making love. But since they are in fact the most attractive and intelligent people in current American movies, I can't see any reason not to enjoy them. *Tropic of Cancer* is certainly not about the things it's supposed to be about—drug-dealing and police work. It's about the subjects that concern big-time Hollywood people—loyalty and betrayal, who's using whom and who really loves whom and the actor's obsession, true and false feeling. Advice to the frustrated: Stop worrying about such things as the cocaine scene, and enjoy the movie for its glamour and wit and rich drafts of star personality. (1/2/89) R. 88, 112, 200, 320, 508, 511, 530, 606, 608, 720, 734, 814, 818, 963, 965

**36 FILLETTE—**(1 hr. 32 min.; 1959) In French, Eng. subtitles. Reviewed in this issue. 81

**THREE FUGITIVES—**(1 hr. 36 min.; 1989) An ex-con man and a would-be bank robber are on the lam after a failed bank robbery attempt, and their misadventures are complicated by the bank robber's young daughter's growing affection for the con man. With Nick Nolte and Martin Short. Written and directed by Francis Verbe. PG-13. 11, 26, 34, 44, 66, 85, 100, 101, 108, 112, 204, 216, 217, 220, 320, 385, 409, 504, 505, 509, 511, 513, 515, 523, 530, 606, 608, 618, 621, 631, 635, 706, 709, 714, 718, 721, 722, 724, 725, 760, 801, 817, 900, 904, 919, 921, 932, 933, 952, 966

**TORCH SONG TRILOGY—**(2 hrs. 4 min.; 1988) A funny and poignant look at a gay New Yorker's search for love and respect in the heterosexual world. With Anne Bancroft, Matthew Broderick, and Harvey Fierstein. Screenplay by Fierstein. Dir. Paul Bogart. R. 7, 42, 43, 89, 200, 209, 302, 340, 406, 512, 514, 516, 527, 533, 612, 702, 904, 961, 967

**TWINS—**(1 hr. 49 min.; 1988) Unbelievably pure, unflinching, Ivan Reitman faces about Danny DeVito and Arnold Schwarzenegger as twins separated at birth. Schwarzenegger, a test-tube baby created as a paragon of civilization, walks around in shorts and ginsu goofily while Danny DeVito, playing a completely selfish man, has the obsession, watching sexual energy in a small rabbit trying to do a test-tube experiment. Written by William DeVito. With William DeVito, James Harris, and Hershel Weingard. (12/12/88) PG. 31, 53, 65, 100, 102, 104, 106, 111, 112, 200, 214, 216, 218, 219, 220, 222, 300, 304, 306, 312, 314, 314, 316, 318, 406, 504, 509, 513, 516, 517, 524, 530, 601, 606, 608, 610, 616, 621, 625, 635, 637, 638, 639, 706, 708, 709, 723, 724, 733, 734, 900, 902, 903, 905, 906, 916, 917, 931, 954, 958, 962, 965, 968, 970, 971

**VOICES OF SARAFINA—**(1 hr. 25 min.; 1989) A documentary about the young black acting troupe who performs in the Tsoy-nominated musical With Mankaba. Dir. Nigel Noble. G. 81

**WHO'S HARRY CRUMB?—**(1 hr. 27 min.; 1989) When a wealthy young woman is kidnapped, a bumbling detective embarks on the aid of the woman's teenage sister to solve the crime. With John Cusack, Jeffrey Jones, and Anne Potts. Screenplay by Robert Coote and Peter Martin. Written by Peter Fahlberg. R. 7, 37, 60, 65, 218, 219, 222, 302, 312, 316, 406, 517, 532, 600, 625, 633, 634, 723, 724, 734, 818, 914

**\*WINGS OF DESIRE—**(2 hrs. 10 min.; 1988) In German, English, and French. Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fable about angels who long to be men. Descending from their niches in the Grand Kaser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they have shed the spiritual life of man (no notes up his dirty laundry or lusts after a waitress). Yet the angels cannot enter history; they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulness), Wenders is playing a movie game of con-

siderable charm. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the muted splendor of Berlin. The movie could be read as a fable of Berlin's longing to regain the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful tragic actress (Solveig Dommartin). Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. 8/9, 84

**\*WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN—**(1 hr. 28 min.; 1980) In Spanish, Eng. subtitles. A hilarious and touching gloss on the clichés of Spanish romantic fatalism, written and directed by Pedro Almodóvar, the bad boy of post-Franco cinema. The movie is a sensual and glittering celebration of women. In modern-day Madrid, Pepa (the great Carmen Maura), an actress, is abandoned by her boyfriend, Ivan (Fernando Guillén), who does voice-overs for TV commercials. Ivan, the epitome of suave Latin wheellessness, need only utter the words "I love you" in a TV ad to knock women dead all over Spain. Pepa doesn't even want the lost back; she merely wants to say goodbye in person, wanting to be dominated by the crooning tones on the telephone. As people of all shapes and sizes gather in her apartment, there's a touch of thirties Hollywood in the fantastic pace and the heaped absurdities. But the exoticism of the Spanish women is something we've never seen before. Almodóvar draws on the comic advantage of gay sensibility—life as passion, as cast, as outrage, as scandal, and as fun. In the end, magic and madness and romantic obsession all come together in a way that can only be called classical. (11/21/88) R. 82, 82, 934, 719, 935

**\*WORKING GIRL—**(1 hr. 35 min.; 1980) The putty-faced, just-out-of-bed Melanne Griffith is entirely unconvincing as a corporate secretary who decides to become an actress in Mike Nichols's up-to-the-minute comic fable of ambition and status in the eighties. Adroit and extremely intelligent, Melanne's Tess can't make it out of the secretarial pool at her big-time investment house. Adding insult to injury, her new boss, Katharine, a monarch of seductive insouciance, alumnously played by Sigourney Weaver, uncharacteristically steals one of Tess's ideas. But when Katharine is laid up from a skiing accident, Tess impersonates the boss in all but name, wearing her clothes, replacing her in the bedroom and the boardroom, and assembles a big deal with Katharine's partner, Jack Trauner (Harrison Ford). Anyone who has ever been to the movies can spot the plot mechanisms in Kevin Wade's script, which is about as convincing as last week's sitcom. But Wade and Nichols—and costume designer Ann Roth—are hilariously accurate about the protocol of the workplace, the corporate frictions of dress and speech. The movie is perhaps the most sensitive satire yet of the way that class mystiques operate in American corporate society. With the invaluable Joan Cusack as a buddy of Tess's in tricolor eyelashdown. Cinematography by Michael Ballhaus. (12/19/88) S. 20, 23, 25, 33, 46, 48, 101, 102, 112, 200, 209, 214, 216, 218, 220, 302, 304, 307, 310, 312, 314, 316, 318, 504, 509, 517, 523, 533, 533, 606, 608, 610, 612, 613, 616, 618, 618, 625, 639, 705, 706, 708, 709, 715, 722, 757, 801, 809, 817, 900, 902, 904, 920, 921, 933, 956, 962, 965, 970, 971

## REVIVALS

**CASABLANCA—**(1 hr. 42 min.; 1942) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's*, but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Walter Bruck, regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Rick stick with Ilsa or leave with Laszlo? 8

**CITIZEN KANE—**(2 hrs. 1941) The greatest American film ever made, and certainly the most influential success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as a director, and he's not bad as an actor either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Every-

thing else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotton, Dorothy Connington, and Everett Sloane. 47

**FITZCARRALDO—**(2 hrs. 37 min.; 1982) In German, Eng. subtitles. Epic folly from director Werner Herzog. A cracked colonial entrepreneur (Klaus Kinski) wants desperately to build a rubber house for his shabby city in the Amazon jungle. Hoping to finance his scheme by forging a new trade route for rubber, he has an Indian tribe haul a steamship by hand over a mountain—an image so monstrous and static it becomes a joke. With Claudia Cardinale. 2

**THE FLY (1986)—**(1 hr. 38 min.) David Cronenberg's remake of the solemnly inept *Fly* of 1958 is a new classic of the horror genre. Scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly in the course of his experiments and, as a result, is gradually reborn as an insect. His transformation, developed in astonishing detail, is both grotesque beyond belief and extraordinarily moving. Cronenberg directs with great restraint—the arc of the movie, from horror to satire to tragedy, is clear, uncluttered, and powerful. With Geena Davis. 9

**THE 400 BLOWS—**(1 hr. 29 min.; 1959) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre L  aud, in a performance he has never equaled. 9

**THE GANGS ALL HERE—**(1 hr. 43 min.; 1943) Carmen Miranda and her bananas—otherwise, mummy Bunty Berkeley. Maybe it's that Fox's garish color process ruins the Berkeley success, maybe it's that Albee Faye was too good an actor to work in this sappy melodrama—anyhow, it's a disappointment for all its fame. 2

**GILDA—**(1 hr. 50 min.; 1946) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of the dazzling Rita Hayworth, who at one point sings "Put the Blame on Marie" in a self-mocking, sexy way. Some critics think the romance here is really a cry-baby melodrama between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. 8

**JULES AND JIM—**(1 hr. 44 min.; 1962) In French, Eng. subtitles. Francis Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who meet in the free zone of Germany, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but in glancing blows has a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. 9

**THE MALTESE FALCON (1941)—**(1 hr. 40 min.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Edward G. Robinson, Peter Lorre, and Sydney Greenstreet are all glorious. 8

**MODERN ROMANCE—**(1 hr. 42 min.; 1981) Director and co-author Albert Brooks doesn't seem to realize that displaying yourself as an infatuated son of a bitch in relations with women is not at all different from displaying yourself as a peach. The degree of megalomania is the same. This empty satire is a young man's egotistical conquest of a love affair—the man does the loving and conquers the stars. 8

**PSYCHALOGY—**(1 hr. 35 min.; 1938) A more respectable version of Shaw's great play. Wendy Hiller stars as the cockney flower girl who proves it isn't what you say, it's the way you say it, and Leslie Howard is the professor who so reluctantly loves the thing he creates. Dir. Anthony Asquith and Leslie Howard. 8

**THRONE OF BLOOD—**(1 hr. 50 min.; 1957) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—Mishkin set in sixteenth-century Japan. Starting: Toshir   Mifune and Isuzu Yamada. Dir. Akira Kurosawa. 8

**ZERO FOR CONDUCT—**(44 min.; 1933) In French, Eng. subtitles. A short, satirical, fascinating, and highly influential film set at a boys' boarding school, presenting an adult's world as seen through a child's eyes. It is, with *L'Age d'Or*, one of the two great classics of anarchist filmmaking. Dir. Jean Vigo. 9

# THEATER

## LISTINGS

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### BROADWAY

#### Previews and Openings

Wednesday, February 1

**HERNIE ROBBINS' BROADWAY**—Based on Robbins's many dance-oriented musicals from *A Funny Thing Happened on the Way to the Forum* to *West Side Story*. Stars are Robert LaFosse and Jason Alexander, featured in the cast are Scott Weiss, Charlotte d'Ambrose, Debbie Shapiro, Nancy Hess, Luis Perez, Michael Kuballa, Faith Prince, Jane Lanier, choreographed and directed by Robbins with co-director Grover Dale. Previews now prior to a 2/26 opening. Monday through Saturday at 8, Wednesday and Saturday at 2. Preview prices: Wednesday matinee \$25-\$40; all other performances \$32.50-\$47.50. After opening, prices are: Wednesday matinees, \$32.50-\$47.50; all other performances \$40-\$55. **Imperial**, 39 West 45th Street (239-6200), 2 hrs. 45 mins. **IRLS**

#### Now Playing

**ANYTHING GOES**—Pat Lupo, Howard McGillin, and Bill McCutcheon star in a brilliant revival of Cole Porter's musical, book by Timothy Crouse. John Weidman, after book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, Russel Crouse, directed by Jerry Zaks; choreographed by Michael Snum. With Nancy Opel, Linda Hart, Rex Everhart, Anthony Heald, Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3, \$42.50 to \$47.50. **Vivian Beaumont Theater**, 65th Street and Broadway (239-6200), 2 hrs. 10 mins. **IRLS**

**BLACK AND BLUE**—A musical review, conceived and directed by Claudio Segovia and Hector Orzozco, featuring the raw power of the traditional jazz and blues style; choreographed by Henry LeTang, Cholly Atkins, Frankie Manning, and Fayard Nicholas. Featured in the cast are Ruth Brown, Linda Hopkins, Carrie Smith, Bunny Briggs, Ralph Brown, Lon Chancy, Tina Pratt, Jimmy Slyde, Diane Walker, Cyd Glover, Savion Glover, and Dorneshia Sumbry. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$40 to \$50; Wednesday at 2, \$32.50 to \$42.50. **Minskoff Theater**, 200 West 45th Street (869-0550).

**BORN YESTERDAY**—Edward Asner and Madeline Kahn star in a revival of Graham Kavan's 1946 comedy, which pits a rich wedding-dress junkman against his none-too-bright, but willing-to-learn, mistress; directed by Josephine R. Abady. Featured in the cast are Franklin Coore, Daniel Hugh Kelly, John Wiley, Joel Bernstein, Peggy Cosgrove, Heather Ehlers, Ron Johnston, Charlotte Bookert, Greg Buzza, and Paul Hebron. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$30 to \$40; Wednesday at 2, \$27.50 to \$37.50. **46th Street Theater**, 226 West 46th Street (246-0102), 2 hrs. 20 mins.

**CATS**—Based on T. S. Eliot's brilliant *Old Possum's Book*

of *Practical Cats*, and presented with a cast of 23 talented American "cats." Music by Andrew Lloyd Webber, directed by Trevor Nunn; choreographed by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dances, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Monday through Friday (except Thursday evening which is always dark) at 8, Saturday at 2 and 8, \$32.50 to \$45; Wednesday at 2, Sunday at 3, \$27.50 to \$45. **The Winter Garden Theater**, Broadway and 58th Street (239-6200), 2 hrs. 45 mins. **IRLS**

**A CHORUS LINE**—Out of the real-life words of chorine aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by the late Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Monday through Saturday at 8, Wednesday and Saturday at 2, \$35 to \$47.50. **Shubert Theater**, 225 West 44th Street (239-6200), 2 hrs. 10 mins. **IRLS**

**THE DEVIL'S DISCIPLE**—A revival of George Bernard Shaw's play; directed by Stephen Porter. With Remak Ramsay, Raymond Murphy, Paul Ukena, Marguerite Kelly, Adam LeFevre, Lee Richardson, Rosanna Hart, and Philip Casnoff. Tuesday through Thursday at 8, Wednesday and Saturday at 2, Sunday at 3, \$33; Friday and Saturday at 8, \$36. **Circle in the Square**, 1633 Broadway (239-6200). **IRLS**

**EASTERN STANDARD**—Richard Greenberg's play takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the eighties; directed by Michael Lerner. Featured in the cast are Anne-Marie Dylán Baker, Barbara Garrick, Kevin Connolly, Patricia Clarkson, and Peter Frerchete. Monday through Saturday at 8, Wednesday and Saturday at 2, \$25 to \$37.50. **John Golden Theater**, 252 West 45th Street (239-6200).

**INTO THE WOODS**—Nancy Dussault is the Witch, Cynthia Sikes plays the Baker's Wife, Chip Zien's the Baker; Tom Aldridge is both the narrator and the Myriam. Marc, Robert Weinberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are adapted from the grim Grimm Brothers, and other scary fairy-tale writers; and the dance movement is by Lar Lubovitch. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$35 to \$50; Wednesday at 2, \$32.50 to \$42.50. **Martin Beck Theater**, 202 West 45th Street (246-0102), 2 hrs. 35 mins. **IRLS**

**LESS DIAMOND**—Peter Allen stars in a musical adapted from the film *The Rise and Fall of Legs Diamond*, set in and around a speakeasy in Manhattan in the twenties, and based on the life of the notorious underworld figure who was also a song-and-dance man; the book is by Harvey Fierstein and Charles Suppen; the music and lyrics are by Peter Allen; the choreographer is Alan Johnson, directed by Robert Allan Ackman. Featured in the cast are Julie Wilson, Randall Edwards, Raymond Serra, Jim Pyke, Christian Kauffman, Joe Silver, and Pat McNamara. Tuesday through Saturday, \$35 to \$50; Wednesday at 2, \$35 to \$45; Saturday at 2, Sunday at 3, \$35 to \$50. **Mark Hellinger Theater**, 51st Street and Broadway (757-7064), 2 hrs. 20 mins. **IRLS**

**M. BUTTERFLY**—David Dukes and B. D. Wong star in a multiple-award-winning play by David Henry Hwang, which takes place at a press conference in Hong Kong and at recall, during the years 1960-70 in Beijing, the time of an international spy scandal, acridly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are Pamela

Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, \$30 to \$40; Wednesday at 2, \$29.50 to \$37.50. **Eugene O'Neill Theater**, 230 West 49th Street (246-0220), 2 hrs. 35 mins. **IRLS**

**ME AND MY GIRL**—James Brennan, Ellen Foley, Jane Connell, Dee Hoty, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable"). John Simon speaking; the book and lyrics are by L. Arthur Rose and Douglas Furber; the music is by Noel Gay, directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title, and does its best with the material at hand to convert him into a proper nobleman. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$37.50 to \$45; Wednesday at 2, \$30 to \$42.50. **Marquis Theater**, 46th Street and Broadway (246-0102), 2 hrs. 30 mins. **IRLS**

**LES MISÉRABLES**—A musical, based on the Victor Hugo novel, with lyrics by Alain Boublil and Claude-Michel Schönberg, music by the latter, and lyrics by Herbert Kretzmer; additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Tim Show as Jean Valjean, with Herndon Luckey as Javert, Maureen Lipman and Natalie Towne. A fugue is pined against a self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8, Saturday at 2, \$25 to \$50. 200 \$16 tickets available Monday through Thursday with student I.D.'s at box office. **Broadway Theater**, Broadway at 53rd Street (239-6200), 3 hrs. 15 mins. **IRLS**

**ONE CALCUTTA!**—An erotic review, conceived and devised by Kenneth Tynan, directed by Jules Feiffer, John Lennon, Leonard Melif, Robert Bestor, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen, and others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9, 30, Sunday at 2, 7, 8, 9, 10, 11. **Edison Hotel Theater**, 240 West 47th Street (302-2302), 2 hrs. **IRLS**

**OUR TOWN**—Thornton Wilder's play, directed by Gregory Mosher, features Spalding Gray in the pivotal role of the stage manager, Penelope Ann Miller as young Emily, and Eric Stolt as her young suitor (these last two are especially heartwarming). Frances Conroy, Peter Maloney, Roberts Maxwell, and Jeff Weiss. Tuesday through Saturday 7, 8, 9, 10, 11, Sunday matinees at 3, Sunday at 7, 8, 9, 10, 11. **Lyceum Theater**, 149 West 45th Street (239-6200), 2 hrs. 15 mins. **IRLS**

**THE PHANTOM OF THE OPERA**—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne. A terrific technical achievement check-off of gorgeous scenery and costumes, based on the Gaston Leroux novel. The action takes place in 1880, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Timothy Nolen as the Phantom, Patti Cohomour, Steve Barton, Marilyn Caskey, Nicholas Wyman, Lella Martin, David Romm, and Chris Groenwald. Monday through Saturday at 8, Saturday at 2, \$36.50 to \$50; Wednesday at 2, \$30 to \$42.50. **Majestic Theater**, 247 West 44th Street (239-6200), 2 hrs. 30 mins. **IRLS**

**ROMEO**—Neil Simon's latest offering takes place in Sweden's Landing, and revolves around an anniversary party, an errant gonshot, two mistaken affections, a romping rivalry between a priest and a nun, and a seduction by Gene Saks. Featured in the cast are Ron Leibman, Christine Baranski, Joyce Van Patten, Jessica Walter, Charles Brown, Mark Nelson, Cynthia Darlow, Andre Gregory, Lisa Banes, and Larry Lio-



vill. Monday through Saturday at 8, \$27.50 to \$40; Saturday at 2, \$25 to \$35; Wednesday at 2, \$20 to \$32.50. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. 15 mins. **IRLS**

**SARAFINA!**—The South African musical success, conceived, written and directed by Mbongeni Ngema, who also composed the score with Hugh Masketa, tells of a class of high-school children who are inspired to create their own play about Nelson Mandela, and they are an undisciplined joy to watch and listen to, pulsing with enthusiasm, humor, righteous anger, passion, plus unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$40 to \$45. **Cort Theater**, 138 West 48th Street (239-6200). 2 hrs. 30 mins. **IRLS**

## OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

**BITTER FRIENDS**—Gordon Rayfield's thriller about an American Jew who is arrested for spying on the United States for Israel; directed by Allen Coulter. Featured in the cast are Ben Singler, Sam Gray, Farrel Lovett, Bill Nelson, and Viola Harris. Tuesday, Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; \$16 to \$19. **Jewish Repertory Theater**, 344 West 43rd Street (365-2667).

**THE BOOK AND THE STRANGER**—A theater piece based on *The Book of Kells* by Deane, with music, movement, and masks of Edward Siefel; directed by Joumana Ruk. Tuesday through Sunday, 2/1-5, and Thursday through Sunday, 2/9-12, at 7:30; \$10. **La MaMa Annex**, 74 E. 4th Street (475-7710).

**BRIGHT TRACES**—Cindy Lou Johnson's comic drama about a woman who opens her door to a strange girl in a drenched wedding gown, directed by Terry Kinney, and starring Joan Cusack and Kevin Anderson. Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7:30; \$22.50 to \$28. **Circle Repertory Company** production at the **Cherry Lane Theater**, 86 Commerce Street (924-7100).

**BUNNYBEAR**—Written and directed by Nico Hartos, this two-character play (Richard Flynn and Laura Fay Lewa) is about conflicts between a husband and wife who cannot agree on anything for more than three minutes. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$17 to \$22. **Peter Kanzo Theater**, 302 West 91st Street (877-5166).

**CANTORIAL**—Ira Levin's comedy/drama about a couple who move into a converted synagogue; directed by Charles Marjan. With Anthony Fusco, Woody Romoff, Lesly Kahn. Tuesday through Saturday at 8, Wednesday, Saturday at 2, Sunday at 3; \$22.50-\$35; from 2/14. **Lamb's**, 130 West 44th Street (997-1780).

**THE CEZANNE SYNDROME**—The French-Canadian dramatist, Norman Canac-Marquis, tells of a man challenged to cope with the loss of his wife and child by taking a hallucinatory journey; directed by Lu Diamond. Phone theater for specifics. A Sobor Repertory Theater production at the **Greenwich House Theater**, 27 Barrow Street (262-2620).

**THE COCKTAIL HOUR**—A. R. Gurney's play about a son who wants his parents' permission to put on a play he has written about them; directed by Jay O'Brien. With Nancy Marchand, Kenne Curtis, Bruce Edwards, Holland Taylor. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; \$27-\$30. **Promenade**, Broadway at 76th Street (580-1313).

**DALTON'S BACK**—Keith Curran's drama about a young school teacher forced to confront the memories of his abused childhood when the emotions of first love overwhelm him; directed by Mark Ramont. With John Dossett, Colleen Davenport, Matt McGrath, Lisa Emery, Joyce Bartok. Tuesday through Friday at 8, Saturday at 2 and Sunday at 3 and 7:30; \$22.50 to \$28. **Circle**, 99 Seventh Avenue South (928-7100).

**DEAD BY FOR HUSBAND**—A revival of the Frederick Knott thriller about a husband who discovers his wife has been unfaithful; directed by Haav Dam. Featured in the cast are Stephen Michaels, Edna Boyle, Henry Fandel, Robert Zaleski, and William Rothline. Wednesday through Saturday at 8, Sunday at 3; \$10; through 2/19. **Second Studio for Actors**, fourth floor, 163 West 22nd Street (463-7050).

**THE OBERKRECHENBERGER**—An adaptation of Bertolt Brecht's *The Threepenny Opera*, set in the cabaret dec-

adence of 1928 pre-Nazi Berlin. Featured in the cast are Thomas Pullano, Gisela Bruckner, Sarah Delton, and Leona Heinonen. Thursday through Saturday at 8:30, 10; through 2/4. **Theater-Studio**, 750 Eighth Avenue, Suite 250 (997-3299).

**THE DREAMS OF DR. KING**—Billy Graham's dramatic piece on Dr. King's last day on earth and his passage to another world; directed by Wyatt Paul Davis. Featured in the cast are Jerry Love (as Dr. King), Mike Colt, McKinley Winston, Joyce Joseph. Friday and Saturday at 8, Sunday at 4; through 2/26; \$12. **Red Carpet Theater**, 240 East 123rd Street (842-8570).

**DRIVING MISS DAISY**—Frances Sternhagen, Earle Hyman, and Anderson Matthews star in Alfred Uhry's prize-winner about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30. **John Houseman Theater**, 430 West 42nd Street (564-8036).

**ELECTRA**—Sophocles' timeless story of one woman's endurance and revenge against her enemies; translated, adapted, and directed by Gary Beck. Nancy Guano has the title role, Mark R. Hunt is Orestes, and Glenn Thomson and Nicki Baker are Agamemnon and Clytemnestra. Wednesday through Saturday at 8, Saturday and Sunday at 3; \$15; 2/6 through 3/5. **Sidewalks Theater**, 40 West 27th Street (481-3077).

**ENIGMO**—Luigi Prandelli's psychological thriller about madness, memory, and illusion, as translated by Robert Conwit, with Paul Hecht starring in the title role. Featured in the cast are Donna Marolda, Robert Stattel, Jack Ryland, Joshua Worby, Peter Francis James, Brian Cousins, Richard Hicks, Frank Nassari, Diane Kagan, Lazaro Perez, and Karen Chapman; directed by J. Rautelski. Tuesday through Saturday at 8, matinees Wednesday, Saturday, and Sunday at 2; through 2/12; \$20 to \$29. **Roundabout Theater**, 100 East 17th Street (420-1883).

**THE FANTASTICKS**—A gracious and musical fable that has spawned plenty of talent in its time. And children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; \$24. **101 Sullivan Street Theater**, 181 Sullivan Street (674-3838).

**FORBIDDEN BROADWAY 1980**—This satire is now at a new theater and is director/writer George Alexander's new version, up to par, snuff, and all sorts of mischief. Most of the new material is heady stuff, featuring clowns, parodies, and spoofs on interesting people. With Toni DiBona, Philip Forrester, Rosie Lucas, David McDonald, and Michael McGrath. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; \$30 to \$32.50. **Theater East**, 211 East 60th Street (838-9090).

**FRANKIE AND JOHNNY IN THE CLAIR DE LUNE**—Kathy Bates and Tony Campisi star in Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-40 singles searching for fulfillment; the director is Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; all seats \$30. **Westside Arts Theater**, 40 West 43rd Street (541-8494).

**GOOD**—C. P. Taylor's drama is about a family man and university professor's chilling descent into Nazism; directed by Robert Hays. 2/4, 9, 11, 18, 23, 24 at 8; 2/5, 19 at 3. **Jean Cocteau Repertory** at the **Bowery Lane Theater**, 330 Bowery (677-0069).

**HAPPY BIRTHDAY MAMA**—Mateo Gomez and Eugenia Cross are featured in Roberto Cossa's comedy examining greed, avarice, and ambition within a family as members gather for a mother's birthday party; directed by Vicente Castro. English performances Wednesday through Friday at 8, and Spanish on Saturday and Sunday at 2:30 and 8; \$10. **Puerto Rican Traveling Theater**, 304 West 47th Street (344-1293).

**HEDDA GABLER**—Henrik Ibsen's play, with Joanne Kaplan in the title role, Robin Leslie Brown, Stuart Leach, James Nugent, and Frank Geraci; directed by Richard Farrow. Wednesday through Friday at 8, Saturday at 8 and 9, Sunday at 3 on 2/5; \$10. **Pearl Theater**, 125 West 22nd Street (645-7058).

**THE HEIDI CHRONICLES**—Wendy Wasserstein's play, celebrating a woman's wish to stand by her beliefs, is a wash in juicy one-liners coming thick and fast from all directions, and provides an evening's entertainment value should get a kick because of the entries by Daniel Sullivan. With Joan Allen, Boyd Gaines, Peter

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Friedman, Ellen Parker, Alma Cuervo, Anne Lange, Cynthia Nixon, Drew McVey. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3; through 2/19. It will re-open 3/1 at the Plymouth Theater on Broadway. **Playwrights Horizons Theater**, 416 West 42nd Street (279-4200).

**LIO IN THE SHADE—Musical**, based on *The Rainmaker*, with book by N. Richard Nash, music by Harvey Schmidt, and lyrics by Tom Jones, directed by Tom Briggs. Featured in the cast are Craig Hensley, Merrill Vaughn, and John Keane. 2/2, 3, 4 at 8, Saturday and Sunday matinees at 3 and 2/4, and S. St. Bart's Playhouse, 109 East 50th Street (751-1616).

**I COULD GO ON LIP-SYNCHING!**—John Epperson stars in the tale of a girl's travels from backwoods to movie stardom; conceived and developed by Epperson and June Rons (who also directed). Thursday, Friday, and Sunday at 8:30; Saturday at 7 and 10:15. **Theater Off Park**, 224 Waverly Place (279-4200).

**THE IMMIGRANT: A HAMILTON COUNTY ALBUM**—Mark Harelitz's play concerns the first Jewish settlers in a small Texas town; directed by John Driver. Featured in the cast are Lorry Price, Lisa Pelikan, Ann Hillary, and Deborah Bianchi. Thursday through Saturday at 8, Sunday at 2 and 7, 8:20 to 12. **Act II American Jewish Theater** production at the **Susan Block Theater**, 307 West 26th Street (633-9797).

**IN A PINO'S WALLS—A musical** salute to the exciting detective fiction films of the forties; with book and lyrics by Eric Overmyer, music by August Darnell; directed and choreographed by Geraldine Daniels. Featured in the cast are Greg E. Karp, James T. Fox, Jonathan Freeman, Thelma Seema, Charla Lagond, Michael McCormick, Nathan Lane, and Ada Maria. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, 5:18 to 12. **Second Stage Theater**, Broadway at 76th Street (873-6103).

**THE KATY AND NO SHOW: PARALLEL LIVES—Mo'Gaffney and Kathy Najimy, through acts and vignettes, describe a vision of some of the exciting, playful, modern-day America, using diverse character portrayals; directed by Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7, 5:26 to 8:28. Westside Arts Theater**, 407 West 43rd Street (541-8594).

**THE LEGACY—The triumphant return of Gordon Nelson, history of gospel music, directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3, 5:15. At the National Black Theater**, 2033 Fifth Avenue (427-5615).

**LOVE'S LABORS' LOST—Shakespeare's comedy**, seventh play in the Marathon, is set in the early 1900s, directed by Gerald Freedman, music by John Morris, choreography by Tina Paul. With William Coombs Roberts, Richard Libertini, Christine Dunford, Mark Moses, and Roma Downey. Tuesday through Saturday at 8, Wednesday, Saturday at 2, Sunday at 3, 8:30. **Public/Newman**, 425 Lafayette Street (598-7150).

**MACHETS—Shakespeare's tragedy**, performed in the round, directed by Nick Mahon of the Royal Shakespeare Company, stars Joe Ziegler and Nancy Falk. Featured are Jill Federler, Melissa Ford, Tom Dunlop, Joyce O'Connor, and Mary Ed Porter. Thursday through Saturday at 8; Monday through Friday at 10:30 a.m.; 5:15 to 8:15. **Theater for a New Audience at CSC Theater**, 136 West 13th Street (307-7171).

**MAMA'S LITTLE BOY—Gregory Kern's drama** is a portrayal of the black male in the engines and the choices he is forced to make as he grapples for dignity and recognition; directed by Rodrick Giles. Featured in the all-male cast are Steven Day, Reginald Bennett, Gregory Kern, and Anthony Cooper. Through 2/19, 5:15 (phone theater for specifics). **National Black Theater**, 2033 Fifth Avenue (427-5615).

**MEASURE FOR MEASURE—Shakespeare's dark comedy**, directed by Mark Lamos. Featured in the cast are Len Carlsen, Kate Bonfield, Edith Fischberger, George Hall, Deryl Clifton, Lee Smith, Jack Weston, and Lorraine Toussaint. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3, 3:30; from 2/3, 12:15. **New House Theater** at Lincoln Center, 150 West 65th Street (239-6300). **IRLS**

**THE NIGHT HAWK WILLIAMS DIED—Larry L. King's comedy** is set in a bar in a small western Texas town in 1922 and tells of a young man who escapes his constricting environment; directed by Christopher Ashley. Featured in the cast are Betty Aiden, Phyllis

Somerville, Steve Rankin, Barton Heyman, Matt Mulhern, and J. R. Horne. Tuesday through Saturday at 8, Sunday at 3 and 7. **WPA Theater**, 519 West 23rd Street (266-0523).

**MUSKESSE—Dan Goggin's musical** adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. With Suzi Winters, Helen Baldassar, Lynne Winterweil, and John J. Farnsworth. Thursday through Saturday at 8, Saturday at 2, Sunday at 3, 5:27 to 10:30. **Douglas Fairbanks Theater**, 432 West 62nd Street (239-4321). ••

**OH, CITY SYMPHONY—Musical review**, directed by Larry Forde. Featured in the cast are Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfin. It tells of a recital participated in by four graduates of the same high school who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; 8:27. **Circle-in-the-Square Downtown Theater**, 159 Bleeker Street (254-6330). •

**ONE TWO THREE FOUR FIVE—A musical comedy** by Larry Gelbart and Maury Yeston telling about people who have just been evicted from the Garden of Eden. It's been raining for days and the people who are found in the Egypt, directed by Gerald Guenther. Featured in the cast are Pamela Blair, Mickey Freeman, Jonathan Hadady, Davis Gaines, Kenneth L. Marks, Lauren Mitchell, Philip Hoffman, Brenda Preyer, Henrietta Valor, and Mary Tates. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30 and 7:30. **City Center Theater**, 131 West 55th Street (581-7907).

**OTHER PEOPLE'S MONEY—Jerry Steiner's comedy** about the efforts of a small New England community to protect itself against acquisition by unscrupulous Wall Street takeover artists; directed by Gloria Musio. With Mercedes Ruehl, Scotty Borch, John Johnson, James McMurrugh, and David Schick. Thursday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7, 8:22 to 10:28; from 2/7, **Minetta Line Theater**, 18 Minetta Lane (420-8000).

**PERFECT CRIME—Warren Mazuli's cat-and-mouse** deal between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chapiro, and Richard King. Thursday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; 7:22. **Harold Clerman Theater**, 412 West 42nd Street (695-3401). •

**REPERTOIRIO ESPANOL—La Corte Del Famoso (a Spanish opera)**; Eduardo Machado's *Revolución*; Gloria Guevara's *Café on Lech* and *Padre Gonzalo*; Santa Cecilia; Jose Zorrilla's 1844 play, *Don Juan Tenorio*; *La Juana de Alcazar*, a 1910 zarzuela; *Havane Sing*, and other zarzuelas; in rotating repertoire, with dance events of a Spanish or South American nature. Call theater for specific dates and times. Performances: Friday and Saturday at 8, Sunday at 7, 5:12 to 7:15, 8:16 to 10:16; musicals and dance events, through February. Phone theater for specifics. At the **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

**THE RETURN OF THE BEEN-TO—An odyssey** back home to Africa, by Charles Oyam O Gordon, told in dramatic encounters using ritual drums, music, and dance; directed by Frederick Roll, score by John-Martin Green, with choreography by Abdel K. Salama. Thursday through Friday at 8, Saturday at 2 and 7, 10 to 12:50. **The Door**, 121 Sixth Avenue (279-126).

**THE KINGDOWS—A work of director/designer Ralph Lee**, composer Jody Krunkal, and playwright George Sand, incorporating masks, puppets, and theater in fables drawn from *The Panchatantra* of India and *Kabala* and *Dharm* of Persia. Featured in the cast are Sandra Komerski, Elbow Scott; music by Martha Gilman; Walter Zimmerman, Tom Marton, Barbara Beruand and Jody Krunkal. Thursday and Friday at 8, Saturday at 7 and 9, Sunday at 3; 8; through 2/5. **St. Mark's Church in-the-Bowery**, Second Avenue and 10th Street (533-4630).

**THE MARGALIT—Shklovsky's classic** in a new translation by Minkol Solovine. Featured in the cast are Ka-Caron Tony Vaneria, Seph Mulcare, David Walters, Drew Dia, Michal Moses, Chuck Schneider, Jeane Smith, Elise James, Charlotte Norris, and Ralph Romano; directed by Lev Shklovnikov. Wednesday through Saturday at 8, 8:12; through 2/27. **Theater in Action**, 46 Walker Street (431-1317).

**SONGS OF PARADISE—First production** of the Joseph Papp Yiddish Theater is an irreverent fantasy retelling of the Book of Genesis, based on the biblical poetry of

the Yiddish poet Haim Manger; book by Miriam Hoffman and David Berkowicz; borrow, music by Rosale Gerut; directed by Avi Hoffman. In Yiddish with English narration. Featured in the cast are Adrienne Cooper, Eleanor Reissa, Rosalee Geit, David Kener, and Avi Hoffman. Phone for specifics. **Public Theater/Shiva Theater**, 425 Lafayette Street (398-7150).

**STEEL MAGNOLIAS—Robert Harling's play** is about society matrons and working girls who discuss their ways of living, and their bodies as they are being teased by Pamela at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This small play is both entertaining and moving. Tuesday through Friday at 8, Saturday at 5 and 10, Sunday at 3 and 7:30, 12:17 to 3:30. **Lucille Lortel Theater**, 121 Christopher Street (924-8723). •

**A TALE OF TWO CITIES—Charles Dickens's classic**, adapted by Everett Quenton and directed by Kate Stafford. This rendering of the French Revolution plays Thursday through Sunday at 8, 5:15. **Ridiculous Theatrical Company** at the **Charles Ludlam Theater**, One Sheridan Square (691-2271).

**TAMARA—John Krizan's participatory adventure**, based on two days in the life of Tamara, takes place in a Jewish Italian villa, the retreat of Gabriele d'Annunzio, and lets you pursue any character throughout the fifteen rooms of the villa; directed by Richard Rose. Monday through Wednesday at 8, Sunday at 3 and 7, 8:10; Friday at 8, 10:20, Saturday at 5 and 9, 11:35; Wednesday at 2, 5:10. **Seventh Regiment Armory**, Park Avenue and 68th Street (239-2590).

**ULYSSES IN NIGHTOWN—Adapted** by Marjorie Barakten from the *Walsingham* chapter in Joyce's novel, *Ulysses*. The play has fourteen actors performing forty roles (Steve Coats plays the leading role of Leopold Bloom); directed by Wayne Marrens. Wednesday through Friday at 8, Saturday at 2, Sunday at 3, 5:16 to 8:20. **Suzanne Beckett Theater**, 410 West 42nd Street (594-2626).

**THE UNDISCOVERED MISSILE—David Wolfe's play** with Estelle Parsons playing the role of Martha Mitchell, the highly-charged figure of the Watergate period; directed by Fred Kolo. Jerome Dempsey is featured as Attorney General John Mitchell. Also in cast: Barry Cullison, Lynn Dalton, Mary Jo Salerno, and Nick Scarey. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3, from 2/4, 2:24. **American Place**, 111 West 46th Street (427-0933).

**VAMPIRE LESBIANS OF SOODOM—Howard Samuelson and Holly Felton in Charles Busch's funny and imaginative play**, and *Sleeping Beauty at Coney*; directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 10 and 10:30, Sunday at 7, 8:24 to 8:28. **Provincetown**, 133 Macdougal Street (477-5048). ••

**WE—The Negro Ensemble Company's two dramas** by Charles Fuller, played weekly in repertory and linked in theme with characters in parts I and II of his five-play series; directed by Douglas Turner Ward. The first is *Sally*, the second is *Prince*. **Michele Shay** plays Sally, Sam Jackson as Prince, and featured are Hani Winston, Eugene Rogers, and Susan Pickett. **Gramercy Theater** in the cast are Kurt Knudsen, Ciro Nye, Pauline Flanagan, Peter Pang, Edmund Lewis, and Laura Brutsman. From 2/1 (call theater for specifics). **Hudson Guild**, 441 West 26th Street (760-9810).

**WITHOUT APOLOGIES—Thom Thoman's play** uses the same characters from Oscar Wilde's *The Importance of Being Earnest* and explores what might have happened to them thirty years later. Directed by Edward Armstrong. Featured in the cast are Kurt Knudsen, Ciro Nye, Pauline Flanagan, Peter Pang, Edmund Lewis, and Laura Brutsman. From 2/1 (call theater for specifics). **Hudson Guild**, 441 West 26th Street (760-9810).

**WORKING—A revival** of the Broadway musical from the book by Studs Turkel, featuring music and lyrics by Stephen Schwartz, James Taylor, Micki Grant, Craig Carnelia, and Eugene Rogers, and Suresh Gopinath. Arranged by Barbara Joy Spengler. through 2/2 at 7:30. **FREE! Phone for details**. **New School for Social Research**, 66 West 12th Street (688-0945).

**OFF OFF BROADWAY**  
**THE ADDING MACHINE—Elmer Rice's tale**, directed by Al D'Andrea, of Mr. Zerkow, whose name speaks for his character and his inability to change his meaningless existence. With Brian Sullivan, Alice Kerfe, Lucky

## THEATER

**Salidar, Kevin Nagle, Nancy Learmonth, David Frank, Edith Frampton.** Thursday through Saturday at 8, Sunday at 3; \$8; 2/9 through 3/5. **Art and Work Ensemble**, 870 Sixth Avenue (213-0231).

**ALGERIAN ROMANCE**—Kres Merzky's farce, directed by Casey Childs, set in the fictional Central American country of Casa Luna, where a deposed dictator (Lloyd Battista) and a love-sick American dentist (Gregg Almagor) come face to face. Tuesday through Saturday at 8, Sunday at 3; 2/10 through 3/4; \$10. **Primary Stages**, 354 West 45th Street (333-7471).

**BLUE MOON**—A multi-media piece, inspired by Hawthorne's *The Scarlet Letter*, looks at romantic love in America; written and directed by Steve Biss. Thursday through Sunday at 8, \$8; 2/22 through 19. A Red Eye Collaboration at La MaMa's Theater (475-7710).

**A COUNTRY COUNTRY**—Len Jenkin's surrealist comedy uses the Franz Kafka story as a point of departure and explores his personal life and literary works; directed by R. Jeffrey Cohen. Tuesday through Saturday at 8, Sunday at 7; \$10; through 2/5. **RAPP Arts Center**, 220 East 4th Street (529-9921).

**DOUBLE BILL**—Gay Bernotas's *Air Condition*, about love in the 1950s South, and *Space—The Fearor*, about a 21st-century ship of galaxy hoppers; with Marguerite Vignante, Marty Aschwer, Debbi Stile, Steven Defenderer, Irenka Jakubik, Ernie Oges, Nadine O'Gorman, and Charles Parsons. 2/3, 4, 10, 22 at 8; 2/5 and 12 at 2. The Neurotic Theatrical Company at Theater 22, 54 West 22nd Street (242-3657).

**DOUBLE BILL**—Marguerite Durand's two one-acters, *The Melody of Death*, with Tina Shepard and Rosemary Quinn, Ellen Maddox's *Betty Borden the Biker*, featuring the author/composer as a housewife heroine. Thursday through Sunday at 4, through 2/5. A Talking Band production at the Theater for the New City, 155 First Avenue (254-1109).

**DOWN HOME SAUSAGE MEAT**—Zeta Dawson's script is a mixture of horror, humor, and intrigue; directed by Cynthia Gagliardi. With Timmy Blass, K'ra-n Bridges, Lon Brown, Jeff Clark, Jojo Sydenham, and Jessica Dawson. 2/2 to 4, 8, 2/5 at 3; \$10. **Cooper Square Theater**, 50 East 7th Street (266-2880).

**FESTIVAL OF ONE-ACT COMEDIES**—Evening A: Four plays by Howard Kordet, Ted Talley, Scott Rubenstein, Fred Sanders, and Stephen Grege. Evening B: Five plays by Richard Cadd, Mark O'Donnell, Laurence Klavan, Peter Tolán, and Bill Bozzone. Tuesday through Sunday at 8, Sunday at 3; \$10. Call theater for specifics. **Judith Anderson Theater**, 422 West 42nd Street (239-0827).

**HENRY LUMPUR**—Israel Horowitz's play, loosely based on Shakespeare's *Henry IV Part I* and II, explores power struggles, corruption and drug trade in the fishing industry; directed by Grey Johnson. The twenty-five-member cast includes Roger Serbag, Honor Mollay, Jordan Lund, Bill Gillingay, Brian DeLata, Ralph Bell, and Carol Bradley. Tuesday through Sunday at 8; \$10; through 2/26. **Actor's Outlet Theater**, 120 West 28th Street (645-0783).

**HOLD ON TO YOUR KATS**—Revel of the 1940 Al Jolson musical comedy dealing with the gringo-on-a-die dance, with Mexican bandits, fancy cowboys, etc.; directed by Barbara Vann; the music is by Burton Lane, the lyrics are by E. Y. Harburg. \$10 to \$12; 2/2 to 5 at 8, Sunday matinee at 3. **Medicine Show Theater**, 353 Broadway (341-9545).

**I DO NOT LIKE THEE, DOCTOR FELL**—Bernard Farrell's comedy is about a shock American psychologist who optimistically attempts to treat the idea of group therapy to her Irish clients in Dublin; directed by Charlotte Moore. Featured in the cast are Chris Canrick, Timothy Thomas, Paula Kenny, End Rogers, Denis O'Neill, Kathie Moll, and Claran O'Reilly. Thursday through Saturday at 7:30, Sunday at 4; \$10; through 2/5. At La MaMa's Theater Playhouse, 145 West 18th Street (255-0270).

**THE IMAGINARY INVALID**—(Le Malade Imaginaire): Molière's comedy about a valetudinarian who tries to obtain constant medical attention by wedding his daughter to the dull-witted son of a famous physician; directed by Allen Schroeder. Friday and Saturday at 8, Sunday at 3; \$10; through 4/30. **Westside Repertory Theater**, 252 W. 54th St. (246-7292).

**JEST, SATIRE, IDONY, AND DEEPER SIGNIFICANCE**—Christian Grabbe's nineteenth-century romp, revolving about the Devil and his adventures on earth; di-

rected by Anne de Marc. With Jeanne Chilton, Dan Tedlie, Ariane Smith, Tim O'Neil, Gene Silbermann, and Perry Levenson. Thursday through Saturday at 8; Saturday at 3; through 2/25; \$8. **House of Candles Theater**, 99 Stanton Street (353-3088).

**LINE**—Israel Horowitz's play, now in its thirteenth year, and with a brand-new cast, is now directed by William Lipscomb. Phone for specifics; \$10. **13th Street Repertory**, 50 West 13th Street (675-6677).

**MISS FIRECRACKER CONTEST**—A revival of Bert Henley's comedy about a small Southern town and its one famous beauty contest; directed by Bruce Herrmann. Featured in the cast are Helen Rosenthal, Linda Larson, Suzanne Stewart, Tim Corcoran, Kendall Katz, and Brian Buckley. Wednesday through Saturday at 8, Sunday at 3; \$8; through 2/5, 29th Street Repertory, 527 West 29th Street (465-0575).

**OUR OWN RED BLOOD**—Cecil Jenkin's play wherein two Irish Catholics meet are thrown together in a no-win situation; directed by Stephen Jones. Featured in the cast are George Bamford and John Jakub. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3 (additional performance 2/8 at 8; \$10; through 2/11. **Riverwest Theater**, 155 Bank Street (243-0259).

**P.V. WARS**—James McLure's comedy about three men who have only in common being in a hospital and the experience of having fought in Vietnam; directed by Gene Frankel. Friday and Saturday at 8, Sunday at 3, Monday at 7; \$10; through 2/7. **Gene Frankel Theater**, 24 Bond Street (777-1710).

**SAVAGE IN LIMBO**—John Patrick Shanley's play, set in a Bronx bar inhabited by five people on the prowl, explores the themes of loneliness and love; directed by Anthony DeRiso. Wednesday through Saturday at 8, Sunday at 7; \$8; through 2/12. **Power Theater Company production Beckmann Theater**, 314 West 54th Street, second floor (534-8390).

**THE SPIDER'S WEB**—Agatha Christie's tale, set in a quiet English country house, has a murder plot, sex, drugs, child abduction, international diplomacy, and antique dealing; directed by Jeffery K. Neill. Thursday through Saturday at 8, Saturday and Sunday at 3; \$10; 2/10 through 26. **All Souls Fellowship Hall**, Lexington Avenue at 80th Street (535-3356).

**SQUARING THE CIRCLE**—Valentine Katur's 1935 comedy about two mismatched couples sharing a one-room apartment in Soviet Russia; directed by Kenneth Bernstein. With Doreen Maitland, Stephen Rubinstein, Rico Colaninno, Illeana Douglas, Heather Golden, Anne Lofgren, Jodi B. Cooper. Through 2/12; \$8; phone theater for specifics. **Mazur Theater**, 555 East 90th Street (410-6058).

**'TIS THE MORNING**—A play, by Ruth Beckford and Ron Stacker Thompson, about a May-December romance between an older woman and a 36-year-old engineer, and focuses on the difficulty of the woman's son who is the same age as her mother. Thursday through Sunday at 7:30, Saturday, Sunday at 3; \$8-\$10; through 2/12. **Henry DeJure**, 466 Grand Street (869-3891).

**TONY N' TINA'S WEDDING**—Attendance at a wedding at Washington Square Church, 125 West 4th Street, then at a reception at 147 Waverly Place, for an Italian dinner, champagne, and wedding cake. Wednesday through Saturday at 7, Sun. at 2; \$5 for wedding and reception buffet dinner (279-4204).

**TRIPLE BILL**—Stephen Jackson's *Mythology's Revenge*, about a mechanic whose greatest achievement was fixing Andy Griffith's car; T. Wayne Moore's *My Baby's a Toll-Free Number*, wherein a telephone sex operator inadvertently meets one of his clients; and Stephanie Walter's *Second Son*, about a father who's locked his son in the house for fifteen years. Friday and Saturday at 8, Sunday at 4; \$8; through 2/26. **Blackmarket**, 30 Avenue B (1718-6363-3665).

**TRIPLETS IN UNIFORM**—Jeffrey Eissman's comedy, directed by David Warren, concerns a group of identical triplets who attend an all-girl school. With Bob Kohert, Ann Mantel, and Cornelia Kiss. Thursday through Saturday at 10:2/2 through 18; \$8 to \$10. **LaMaMa**, 74/4 East Fourth Street (475-7710).

**NEW YORK TICKET SERVICE**  
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. New York Magazine will be happy to advise you.

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# ART

## EXHIBITIONS

COMPILED BY EDITH NEWHALL

### GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

#### SOLOS

##### Madison Avenue and Vicinity

**GERRY GRUFFIN**—Sculptures that are shell and vessel-shaped forms overlaid with layers of wax, burlap, wire, and rope; through 2/11. Sculpture Center, 167 E. 69th St. (879-3500).

**GLENN JAMPOL**—Paintings of interlocking cubes and spheres that refer to still life and landscape; 2/4-25. C.D.S. 13 E. 75th St. (772-9555).

**JASPER JONES**—"The Maps"; 2/3-3/25. Gagosian, 980 Madison Ave. (744-2131).

**FREDERICK KIESLER**—Drawings and a model for his biomorphic structures known as "The Endless House," in collaboration with this architect/artist's retrospective at the Whitney Museum of American Art; through 2/28. McCoy, 19 E. 71st St. (570-2131).

**LE CORBUSIER**—Drawings and other works on paper executed between 1928-1965; through 2/25. Kourou, 23 E. 73rd St. (288-5888).

**ALFRED N. MAURER/DARRELL NUCHTO**—Cubist paintings by this early American Modernist/A survey of paintings from 1975 through 1988. Through 2/27. Sallander-O'Reilly, 2 E. 80th St. (879-6606).

**THESE OULTON**—Large-scale abstract paintings that refer to landscape, by a British artist; through 2/18. Hirsch & Adler Modern, 851 Madison Ave. (744-6700).

**MAXFIELD PARTRISH**—A survey of paintings; 2/1-3/1. Goffman, 18 E. 77th St. (744-5190).

**GENARD RICHTER**—Scribbles from 1965-1987 that have never been exhibited before; through 2/18. Goe-the House, 1014 Fifth Ave. (744-8310).

**THEODORE ROSZAR/CLARENCE N. CARTER**—Paintings and drawings executed between 1929 and 1937 by this artist who is known primarily as a sculptor/Early paintings, watercolors, and drawings from the 20s, 30s, and 40s. Through 2/18. Hirsch & Adler, 21 E. 70th St. (535-8810).

**KENNETH SMELSON**—Computer images, sculpture, and panoramic photographs; through 4/7. New York Academy of Sciences, 2 E. 63rd St. (838-0200).

**FRANK STELLA**—New metal reliefs from his "Waves" series; 2/4-22. Knoedler, 19 E. 70th St. (794-0550).

**DOROTHEA TANNING**—Recent collages; 2/1-28. Schleiserman, 822 Madison Ave. (734-3600).

**GREGORY WILLIAMS**—New paintings; through 2/25. Corder & Ekstrom, 417 E. 75th St. (988-8857).

**IGNACIO ZULOAGA**—Paintings executed in Spain and America between 1909-25, including Spanish landscapes, portraits of mjas, gypsies, and bullfighters, as well as portraits of prominent Americans; 2/2-4/28. The Spanish Institute, 684 Park Ave. (628-0420).

##### 57th Street Area

**LEONARD BASKIN**—Wood carvings and watercolors; 2/4-25. Kennedy, 40 W. 57th St. (541-9600).

**ROBERT RAY**—Monochromatic paintings with poetic fragments of writing grafted onto their surfaces; through 2/4. Solomon, 724 Fifth Ave. (757-7777). See Solo, "Solo & TriBeCa."

**REN BERNIS**—Realist paintings of the coastal plains of Virginia and the Blue Ridge Mountains; 2/1-25.

Schmidt-Bingham, 41 W. 57th St. (888-1122).

**ISABEL DISHOV**—A survey of paintings, drawings, and prints from the 30s through the 80s, by this Cincinnati-born artist (1902-1988) who moved to New York in 1918, and studied under Kenneth Hayes Miller and Guy Pene Du Bois at the Art Students League; 2/2-3/31. Midtown, 11 E. 57th St. (758-1900).

**RONALD BLADEN**—Heavily-impastored abstract paintings from the 1950s discovered in the artist's studio after his death; 2/7-3/12. Washburn, 41 E. 57th St. (753-0546).

**JORGE CASTILLO**—Paintings of New York; 2/7-3/4. Marlborough, 40 W. 57th St. (541-4900).

**CLYDE CONNELL**—Totemic sculptures in wood, by this artist who lives at Lake Bistineau, Louisiana; through 2/11. Herstand, 24 W. 57th St. (664-1379).

**LESLEY DILL**—Figurative sculptures in wood, celluloid, and bronze that depict modern-day parasites; through 2/11. Lamsagna, 50 W. 57th St. (245-6006).

**PHILIPPE FAVIER**—Miniature reverse landscape paintings on glass; through 2/4. Blum Helman, 20 W. 57th St. (245-2880).

**JANET FISH**—New still-life paintings and watercolors; through 2/25. Miller, 41 E. 57th St. (980-5454).

**MARY FRANK**—Recent paintings on glass, metal, and paper, plus drawings, collages, and ceramic and bronze sculptures; through 2/18. Zabratka, 724 Fifth Ave. (307-7430).

**REGINA GRANNE**—New paintings; 2/4-28. Tatistcheff, 50 W. 57th St. (664-0907).

**ANTONIO GUARDIA**—Still-lives, nudes, and animal studies; through 2/18. Lladro, 43 W. 57th St. (838-9341).

**HANS HOFMANN**—Paintings from 1945-89; through 2/18. Emmrich, 41 E. 57th St. (752-0124).

**CANDACE JAMES**—Paintings of Italian and English landscapes; 2/4-3/1. Fischbach, 24 W. 57th St. (759-2345).

**JERRY KEARNS**—Ten recent large-scale paintings that focus on media manipulation, cover-ups, and cultural heroes and icons; 2/1-3/4. Kent, 41 E. 57th St. (980-9690).

**ALAN LEACH-JONES**—Recent abstract paintings; through 2/18. Ross, 50 W. 57th St. (307-0400).

**DAVIN N. LEWIS/GROWN**—New paintings by both. Through 2/8. Siegel, 24 W. 57th St. (586-0605).

**AGNES MARTIN**—Recent paintings that continue this artist's exploration of reductive geometry; through 2/11. Pace, 32 E. 57th St. (421-3259).

**VICTOR PASIKOR**—Fourteen recent large-scale paintings on canvas and wood executed in his studio on the island of Malta; through 2/4. Marlborough, 40 W. 57th St. (541-4900).

##### East Village

**LEON RIBEL**—A retrospective of prints from the 1930s; 2/4-3/31. Srgow, 436 E. 11th (477-6284).

**C.S.N. JHANVALA**—Watercolors and pencil drawings; 2/1-3/5. Humphrey, 242 E. 5th St. (259-0692).

**HANS HALLIWOLD**—Painted hammocks; through 2/5. La Mamma, 6 E. 1st St. (505-2476).

##### SoHo and TriBeCa

**ERIK RUMHAN ASPLUND**—Architectural drawings from 1917-1940, for such projects as the Villa Sjöellman, Skandia Cinema, and the Stockholm Public Library, among others; through 3/11. Protech, 560 Broadway (966-5454).

**ILAN AVERBUCH**—New sculptures in varying dimensions and materials; through 2/15. Hoffman, 429 W.

Broadway (966-6676).

**SONIA BALASANIAN**—Drawings and objects; through 2/11. Exit, 578 Broadway (966-7745).

**STEPHANIE BERNHEIM**—Abstract paintings; through 2/18. Delahoyd, 426 Broome St. (219-2111).

**JAMES BIEDERMAN/CHARLES GAINES**—New large-scale geometric paintings that refer to landscape and architecture/Conceptual photographic works in a series entitled "Numbers and Trees"; 2/4-25. Weber, 142 Greene St. (966-6115).

**ANTHONY COMEN**—Large, eccentrically-shaped abstract paintings inspired by Baroque architecture; through 2/11. Rosenberg, 115 Wooster St. (431-4838).

**TONY CRAIG**—New etchings by this British sculptor; through 3/4. Crown Point Press, 568 Broadway (226-5476).

**JAMIE DALOGIS/STEVEN POLLACK**—New paintings and painted photographic works in a series entitled "Palimpsests and Poltergeists"/An installation in magnesium and leather. Through 2/11. Breathin, 33 Bleeker St. (777-1161).

**JOHN DREYFUS**—Figurative cast bronze sculptures; through 2/18. Fendrick, 568 Broadway (966-2630).

**DWIGHT LANDIS FICK**—Mixed-media pieces with Cubistic forms inspired by Russian icons and still-life arrangements; 2/4-3/1. Milliken, 98 Prince St. (966-7800).

**HENRY FLINT**—Recent "concept" art; through 3/4. Harvey, 537 Broadway (925-7651).

**YOSHINOBU FURUKAWA**—Paintings in which geometric shapes are set against painterly abstract backgrounds; through 2/11. Condo/Lawler, 76 Greene St. (219-1283).

**R.L. GARRATT AND CO.**—A series of collaborative paintings; 2/2-25. Koury Wingate, 578 Broadway (966-5777).

**ERIC GODOSE**—Diagrams that incorporate vintage photographic and found objects; through 2/11. Custer, 164 Mercer St. (219-1577).

**JANE IRISH**—New paintings; through 3/4. Sharpe, 152 Wooster St. (777-4622).

**KRISTIN JONES AMI ANDREW GINZEL**—Several collaborative installations; through 3/4. Brandt, 568 Broadway (431-1444).

**SHELAN KEELY**—Handmade artist's books, works on paper, and large wall drawings; through 2/11. Li-guori, 93 Grand St. (334-0190).

**STEVE KEISTEN**—Three recent editions of prints related to the artist's sculpture; 2/7-3/7. Solo, 578 Broadway (925-3599).

**PER KIRKERT**—Sculpture and works on paper; through 2/8. Auchincloss, 558 Broadway (966-7753).

**RONNIE LANDFIELD**—Abstract paintings based on landscape; through 2/8. Haller, 415 W. Broadway (219-2504).

**THOMAS LAWSON**—New paintings; through 2/18. Meno to Pictures, 150 Greene St. (925-8335).

**BARRY LE VO**—New woodblock prints and related drawings; through 2/25. Nolan, 560 Broadway (925-6190).

**CLAIRE LIMB**—Landscape paintings; 2/2-25. 48 Light, 48 Light St. (941-0259).

**PATTY MARTORI**—Recent sculpture; 2/4-25. Hearn, 39 Wooster St. (941-7046).

**MARK MCINNIS/SHELAN KEELY**—A 10-year sculptural project that symbolically renders the United States and the Soviet Union as a table-top island/Books that contain drawings in wax, pigment, and oil stick. Through 2/11. Franklin Furnace, 112 Franklin St. (925-4071).

**HELMUT MIDDENDORF**—New, mostly black paintings

with woodcut-like images; through 2/15. Noses, 100 Prince St. (431-9253).

**ROBERT MORGAN**—Paintings, photographs, and conceptual works based on sequential imagery; 2/4-3/1. Nerlino, 96 Greene St. (966-1660).

**ANTONIO MURTADA**—An installation entitled "The Board Room," of 13 photographic portraits of world religious leaders; through 2/20. Moon, 133 Greene St. (962-0411).

**DENNIS OPPENHEIM**—New works; through 2/4. Gibson, 568 Broadway (925-1192).

**STEPHEN PAGE**—New paintings and works on paper; 2/4-28. Perlow, 560 Broadway (941-1220).

**MAURIZIO PELLEGRINI**—New works that combine fragments of found objects and altered photographs; 2/2-25. West-O'Connor, 60 Thomas St. (766-1633).

**JEFF PERONE**—Stylized vessels in cast bronze, and seven ceramic pieces based on a 17th-century illustrated Indian manuscript; 2/4-2/25. Cowles, 420 W. Broadway (925-3501).

**LEO HABIN/BERNARD CHART**—Constructed canvases from the 1940s and unpainted, stitched linen "skins" from 1988; through 2/11/Small still-life paintings; through 2/4. Pearl, 420 W. Broadway (966-3508).

**ELDRIDGE RAWLS**—Recent non-objective paintings; through 2/11. Viofano, 568 Broadway (925-4422).

**IAN SCHWARTZ**—Collages and drawings of urban images, spliced together like cinematic montages; through 2/25. Munroe, 415 W. Broadway (226-0040).

**MARK SCHWARTZ**—New paintings; through 2/25. Baums, 588 Broadway (219-9854).

**MAUNA SHEENAN**—An installation of nets and globes entitled "Surface Tension"; through 2/25. Facchetti, 476 Broadway (966-5991).

**ROGER SHIMOMURA**—New paintings; through 2/11. Cent Barn, 132 Greene St. (431-4224).

**ROBERT STACKENBURGH**—A site-specific installation and monumental watercolor paintings on paper mounted to linen; 2/3-3/4. Dolan/Maxwell, 154 Wooster St. (353-1702).

**FRANK STELLA**—Recent editions from Tyler Graphics and Tanglewood Press; 2/4-28. Castelli Graphics, 578 Broadway (941-9855).

**CY TWOMBLY**—Paintings from 1951 and 1953, and sculptures from the same period; 2/1-28. Sperone Westwater, 142 Greene St. (431-3685).

**EMILIO VEDOVA**—Round paintings that function three-dimensionally by a 70-year-old Venetian artist; through 3/4. Alao, 560 Broadway (941-1990).

**JULIE WACHTER**—New paintings that juxtapose seemingly unrelated imagery; through 2/8. Brown, 560 Broadway (219-1066).

**LARRY LEW WEIN**—Recent paintings that have an ark or a circular saw as a central image; through 2/18. Leonard, 419 Broome St. (226-6709).

**STANLEY WHITNEY**—Abstract paintings based on grids; through 2/4. Fiction/nonfiction, 21 Mercer St. (941-8611).

**ARNIE ZIMMERMAN**—An installation of carved clay tiles; through 2/11. Stark, 568 Broadway (925-4484).

## Other

**FRANCISCO ALVAREZ-JUAREZ/ASHLEY WARD**—Site-specific installations by both; through 2/18. BACA Downtown, 111 Wiloughby St. (718-596-2222).

**FRANCISCO GOYA**—Prints from *Los Caprichos*, *Los Desastres de la Guerra*, *Los Disparates*, *La Tauromachia*, and *The Bulls of Bordeaux*; 2/2-3/18. Columbia University, Wallace Art Gallery, Schermerhorn Hall, 8th floor, Broadway at 116th St. (954-5905).

**JOZE PLECHIN**—Photographs and drawings by this Yugoslavian architect (1872-1957); through 2/25. Architectural League of New York, 457 Madison Ave. (753-1722).

**BENTE STOKKE**—An installation entitled "The Ship," through 2/12. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

**RYNHALDUS THORGEIROSSON**—An installation of sculptural glass forms based on ancient Nordic mythology; through 2/17. Glass Workshop, 142 Mulberry St. (966-1808).

## GROUP SHOWS

### Madison Avenue and Vicinity

**BERNARD**—33 E. 74th St. (988-2050). Works by 20th-century artists, including Birmelin, Blake, Dine, Giacometti, Jeanes, others; through 2/25.

**GRANIAN MODERN**—1014 Madison Ave. (535-5767). "Physically," with works by Beall, Cicero, Crile, Fogel, Fried, Kriesberg, Nakoneczny, Poru, Reika, Sandoz, Schley, Thome, Trefft, White, others; 2/2-3/4.

**HAMILTON**—19 E. 71st St. (744-8976). Prints by Dunham, Estes, Fischl, Lichtenstein, Murray, Sulan, Waters; through 2/25.

**HIRSCH & ADLER FOLK**—451 Madison Ave. (988-3655). Portraits and landscapes by folk artists shown alongside photographic likenesses of their subjects; through 2/25.

**PERLS**—1016 Madison Ave. (472-3200). Works by Archipenko, Braque, Dufy, Leger, Miro, Picasso, others; through 3/25.

**WEINTRAUB**—688 Madison Ave. (879-1195). Works by Bocro, Matino, Miro, Vlaminck; through 3/25.

### 57th Street Area

**DRAKE**—50 W. 57th St. (582-5930). Recent works by Christensen, Jackson, Jaramillo, Kuehn, Naposic, Slonowski, Torrence; through 2/25.

**DRUIT**—724 Fifth Ave. (974-9329). "Fifteen Years, 1974-1989," with works by Burns, Currier, Mory, Skoogfors, Staff, Stewart, Tweney, Winkler, others; through 2/25.

**FITCH-FEBVREL**—6 E. 57th St. (688-8522). Prints and drawings by 19th and 20th-century artists, including Escher, Martin, Pascin, Redon, others; through 2/25.

**FRENCH**—41 W. 57th St. (308-6440). "Love and Charity: The Tradition of Caritas in Contemporary Painting," with paintings by Birmelin, Dunlap, Fish, Garkins, Lucas, McCoy, McGarrill, Portnow, Van Horn, others; through 2/25.

**FRUMKIN/ADAMS**—50 W. 57th St. (757-6555). Recent and early works by Ameson, Azaceta, Beckman, De Forest, Stry; 2/1-25.

**GEROLD WUNDERLICH**—50 W. 57th St. (974-8444). "A Century of American Painting, 1850-1950," with works by Benson, Church, Cropsey, Prentice, Posthast, Whitredge, others; through 2/11.

**HARBOR**—24 W. 57th St. (507-6667). Prints by Albright, Bernson, Wood, others; through 2/28.

**HEINBERG**—50 W. 57th St. (586-3808). Works by Bortz, Chia, Chadwick, Meadmore, Moore; through 3/1.

**L.B.M.**—Madison Ave. at 56th St. (745-6100). "Frontier America: Works from the Buffalo Bill Historical Center, Cody, Wyoming," "American Paintings from Three New Jersey Museums"; through 2/25.

**JAMIS**—110 W. 57th St. (586-0110). "40th Anniversary Exhibition," with works by Arp, Giacometti, Leger, Mondrian; through 3/11.

**SHEA & BERENSON**—20 W. 57th St. (974-8100). "Diagrams and Sketches," with works by Diao, Dona, Dryer, Goldstein, Helman, Kalina, Komolko, Lasker, Norkowski, Reed, Stephan, Welling; through 2/25.

### East Village

**ILLUSTRATION**—330 E. 11th St. (979-1014). "Art from the Heart," with works by Billout, Frima, Kuntz, Mack, Milnesco, Smith, others; through 2/14.

### SoHo and TriBeCa

**ALTERNATIVE MUSEUM**—17 White St. (966-4444). "Prisoners of Image: Ethnic and Gender Stereotypes Yesterday and Today," with works by Berkowitz, Colestock, Simpson, Van Dalen, Wong, others; through 3/4.

**ART IN GENERAL**—79 Walker St. (219-0473). "Visionary Landscapes," with works by Heffernan, Kruttschnitt, Rasmussen, Scott, Teague-Cooper, Vinton, Weaver, Weinstein; through 2/18.

**ARTISTS SPACE**—223 W. Broadway (226-3970). "Vidas

Perdidos/Lost Lives," by the Border Art Workshop/Tailor de Arte Frontero. "Michael Sorkin: Model City"; through 2/18.

**BEITZEL**—113 Greene St. (219-2863). Works by Dona, Harnoff, Jaime-Menes, Macdonald; through 2/18.

**BERNARDUCCI**—560 Broadway (334-0982). "Romantic Vision," with works by Hauben, Leboff, Naber, Renzoni; through 2/11.

**DRAWING CENTER**—35 Wooster St. (219-2166). "Selections 44," with works by Kim, Koorland, Moriarty, Moninski, Olivier, Rapone, Sugrue, Tisdale, Watel; through 2/11.

**HELLER**—71 Greene St. (966-5948). Glass sculptures by Antoine and Etienne Lepertier, Robert Carlson; 2/4-28.

**KIND**—136 Greene St. (925-1200). "The Singular Imaginations," with works by Aloise, Dargot, Fuster, Gill, Lantier, Podhorski, Ramirez, Wolf, Yookam, others; through 2/8.

**KLEIN**—611 Broadway (505-1980). "Songlines," with works by Adiflan, Bleckner, Bullock, Morehead, Nares, Nelson, Wilson; through 2/11.

**LENNON, WEINBERG**—580 Broadway (941-0012). Works by Chamberlain, Connolly, De Maria, Fishman, Hogue, Heizer, Murphy, Smith, Westerman; through 2/11.

**LORENCE WAGNER**—568 Broadway (431-3555). Drawings by gallery artists and others; 2/4-25.

**NEUBURG**—580 Broadway (219-1885). Works by Di Benedetto, McCaslin, Mosset, Noland, Farinno, Staehle; through 2/11.

**PENNE HART**—568 Broadway (334-3522). Drawings by Bocchino, Hawkesworth, Mannarino, Nechval, Rothenberg; through 2/11.

**P.F.A.W.**—532 Broadway (941-8642). "Broken Landscapes, Discarded Objects," with works by Benney, Edgerton, Eason, Johnson, Kiefer, Kline, Rothenberg, Sandoz, Smithson, others; through 2/8.

**PRATT HANNAHAN**—295 Lafayette St. (718-636-3517). "A Painter's Brooklyn," with works by Anderson, Chiriani, Dinmister, Frank, Kapp, Storey, others; through 2/25.

**PROTECH**—560 Broadway (966-5454). Works by Arman, Burton, Inley, Minter, Orson, Reed, Stuart, Wilder, Wiley, Woodman; through 2/18.

**SHAFRAZI**—163 Mercer St. (925-8732). Works by contemporary artists who explore the use of language through their art, including Barry, Beckley, Darboven, Holzer, Jolley, Kruger, On Kawara, Weiner, others; through 2/18.

**SHAPOLSKY**—99 Spring St. (334-8172). Drawings by gallery artists and others; through 3/4.

**SOHO CENTER FOR VISUAL ARTISTS**—(14 Prince St. (226-1995). Works by Carbone, Gray, Kubaric, Morrison; through 2/18.

**THE CLOCKTOWER**—108 Leonard St. (233-1096). "Here and There: Travels Part 2," with works by Evangelista, Maffei, Orlino, Wu; through 3/12.

**THORP**—103 Prince St. (431-6883). "Epiphany," with works by Bleckner, Dickinson, Graves, March, Nardum, Stella, others; through 2/25.

## Other

**80 WASHINGTON SQUARE EAST**—80 Washington Square East (908-5747). "13th Annual Small Works Exhibition," juried by Allan Franklin; 2/4-3/3.

**GREY ART GALLERY**—33 Washington Place at Washington Square East (908-6780). "Politics & Polemics: French Caricature and the French Revolution, 1789-1799"; through 2/25.

**P.S. 1**—46-01 21st St., Long Island City, N.Y. (718-784-2084). "Theatergoing Bestiary," "Special Projects '89," "The Secret Pictures by Hilma af Klint"; through 3/12.

**NOTHMAN**—Brooklyn War Memorial, Cadman Plaza West and Orange St. (718-475-4311). "The Sacred in Art: Recipes of Spirit," with works by Asara, Birch, Bora, Fayomi, Gale, Schaller; through 2/11.

**SHUG HARBOR CULTURAL CENTER**—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). Works that express international discomfort, by Billops, Brenco, Choeg, Franziska, Machida, Phillips, Pindell, Ringgold, others; through 2/19.

**SWISS INSTITUTE**—35 W. 67th St. (496-1759). Mon.,

Tue., Thu., Fri. 2-8 Sat., Sun. 2-6. Sculpture by Bunter, Gehe, Hill, Puryear, Therrien, Wood, others; through 2/10. Also at the City Gallery, 2 Columbus Circle, weekdays 10-5:30.

## PHOTOGRAPHY

**AUDREY BENSTEIN**—Photographs of collages; through 2/25. Ladel, 168 Mercer St. (966-7659).

**JOHN COPLANS**—Large-scale photographs of isolated views of the photographer's own hands; through 2/11. Lelong, 20 W. 57th St. (315-0470).

**OLIVER GAARLAND**—Early black-and-white abstractions and color photographs from the past 30 years; through 2/18. Wadkin, 415 W. Broadway (925-5510).

**PAUL GROTZ**—Photographs taken since his first exhibition at the Julian Levy Gallery in the 1930s; through 2/11. Prapaks, 19E 71st St. (737-6066).

**I.C.P.**—1130 Fifth Ave. (860-1777). Tue. 12-8 (5-8 free of charge). Wed.-Fri. 12-5. Sat.-Sun. 11-6 \$2.50 admission. "Elliot Erwitt: Personal Exposures"; through 6/25.

**SY KATTELSON**—Photographs of New York; through 2/18. Photofind, 138 Spring St. (334-0010).

**JOSEF NOUDKHA**—Panoramic photographs of urban European environments, and early prints from his work "Gypsies"; through 3/4. Pace/MacGill, 11 E. 57th St. (758-7999).

**MILLER**—139 Spring St. (226-120). An installation entitled "Slide Show," with works by Ballou, Cameron, Faust, Kaup, Minette, Morgan; 2/1-18.

**BRIAN GOLESKE**—Photographs of bizarre tableaux that are a cross between interiors, landscapes, and still lifes, taken with an 8" x 10" camera; through 2/4. Lieberman & Saul, 155 Spring St. (431-0747).

**LYNN SAVILLE/JOSEPH SEWACH**—Colored photographs of the circus and ice skating; Photographs of scenes with Hebrew letters on them, found by the photographer in Gerona, Spain; 2/7-4/3. Urdang, 23 E. 74th St. (288-7004).

**SEAGRAM**—375 Park Ave. (572-7000). Mon.-Fri. 9-5. "Women/Men," with photographs by Coplans, Evans, Fink, Meyerowitz, Winograd, others; through 3/31.

**TWINING**—568 Broadway (431-1830). Photographs of gardens, by August Erwin, Jani Kermes, Phacy, Quesada, Strand, Yang; through 2/15.

**JAMES VAN DER ZEE**—Photographs from 1908-1962, from the collection of the late photographer's wife; 2/3-3/18. Flashing, 136-73 41st Ave. Flashing, N.Y. (718-463-7700). Wed.-Sat. 10-1 and 2-5.

**WHITE COLUMNS**—325 Spring St. (924-4212). Photographs by Babcock, Bowman, Gelymne, Goldring, Jones; through 2/11.

## PERFORMANCE

**CHELSEA HOTEL**—222 W. 23rd St. (279-4200). Through 2/5. Thu.-Sun. at 8: "At the Chelsea," a site-specific festival of performance art, music, and theater based on the hotel's history. \$15 (tickets \$35 for benefit performance on 2/5).

**FRANKLIN FRANKS**—112 Franklin St. (925-4671). 2/3, 4 at 8:30. "Survival...Against All Odds," by Gerold Delan. \$8.

**LA MAMA ETC.**—74A E. 4th St. (475-7710). 2/6 at 9: "The Derts and Bunny Show," by Chris Tanner and Sebastian Starr. \$8, \$10.

**P.S. 122**—150 First Ave. (477-5288). 2/3-5: "Wired! A Benefit for Performance Space 122." 2/2 at 8: Reno, Meredith Monk, Spalding Gray, others. 2/3 at 8: Charles Dennis, Mabou Mines, Eric Bogosian, others. 2/3 at 11: Carmelita Tropicana, Lambos Eat Ivory, Eddy Litchberger, others. 2/4 at 8: Richard Blythe, Karen Finley, Philip Glass, others. 2/4 at 11: Dancenoise, Holly Hughes, John Kelly, Watchface, others. 2/5 at 8: David Cadé, Eileen Miles, Jim Turner, others. \$15 per show, or \$75 for opening night reception and admission to all shows.

## MUSEUMS

**AMERICAN MUSEUM OF NATURAL HISTORY**—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution \$3.50; children \$1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian

Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds... Hall of South American Peoples... Through 6/30: "The Smithsonian Cultural Record." Through 2/28: "A Naturalist at Large."

**BROOKLYN MUSEUM**—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5. Sat.-Sun. 10 a.m.-5. Donation \$3; students \$1.50; seniors \$1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... Reinstallation of Egyptian Gallery, 88 Columbus by Rodin... Through 3/6: "A Century of French Painting." Through 2/13: "Images on Stone: Petroglyphs of the Southwest." Through 2/13: "Grand Lobby Installation by Martin Puryear." Through 6/14: "Lacquer: A Panorama of Asian Decorative Art."

**CENTER FOR AFRICAN ART**—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5. Sat. 11 a.m.-5. Sun. noon-5. \$2.50; students and seniors, \$1.50. Through 4/9: "Africa and the Renaissance: Art in Ivory."

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6880). Tue. 10 a.m.-9. Wed.-Sat. 10 a.m.-5. Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 3/5: "American Drawings from the Cooper-Hewitt Museum: Training Academy for the Eye." Through 2/12: "Courts and Colonies: The William and Mary Style in Holland, England, and America." Through 3/5: "Purses, Pockets, Pouches." Through 4/9: "Enamel Signs."

**DIA ART FOUNDATION**—548 W. 22nd St. (431-9232). Thu.-Sun. noon-6. Free. Through 6/18/89: Francesco Clemente, 2nd floor; Robert Rauschenberg, 4th floor. 393 W. Broadway, Wed.-Sat. noon-6. Wed. De Maria's "Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Walter De Maria's "The New York Earth Room." 155 Mercer St., Wed.-Sat. noon-6. Through 2/28: Fred Sandback, sculptures.

**FRIED COLLECTION**—1 E. 70th St. (288-0703). Tue.-Sat. 10 a.m.-6. Sun. 1-6. \$3; students and seniors \$1.50. Closed 10 a.m.-10 p.m. not admitted. Frigonard's "The Progress of Love."

**GUGGENHEIM MUSEUM**—10th Ave. at 89th St. (360-3500). Tue. 11 a.m.-7:45. Wed.-Sun. 11 a.m.-6:45. \$4.50; students and seniors \$2.50; free Tue. 5-7:45. Through 2/10: Closed for installation.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6. Mon., Wed., Thu. noon-5. To 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$4; seniors and students \$2. Through 2/23: "A People in Print: Jewish Journalism in America." Through 4/2: "Golden! Danger, Deliverance, and Art." 2/5-10/19: "From Seder to Stella: The Art of Passover in the Collections of the Jewish Museum."

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (875-5500). Tue. 9:30 a.m.-8:45. Wed.-Sun. 9:30 a.m.-8:45. Contribution \$5; children \$2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden... The Art of Japan... The Hecksath Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts... Boscotrace: Wall Paintings from Ancient Rome... XIV Bedroom and Adjoining Jinyan Gallery... Charlotte and John C. Weber Galleries for Ancient Chinese Arts... Andre Mertens Galleries for Musical Instruments... 20th-Century Design and Architecture Gallery... Islands and Ancestors... Henry R. Luce Center for the Study of American Art... Through 2/5: "An Introduction to the Mind: Nature and Self in Early Chinese Painting." Through 2/5: "Georgia O'Keeffe: 1887-1986." Through 3/19: "Ingres at the Metropolitan." Through 3/11: "John Vanderlyn's Panorama and Other Panoramas." Through 4/16: "From Queen to Empress: Victorian Dress 1837-1877." Through 3/19: "Paintings in Renaissance Style: 1400-1500." Through 4/9: "Penury of Nature: Celebrating Photography's 150th Anniversary." Through 4/9: "Drawings and Prints: A Selection." The Cloisters, Fort Tryon Park (923-7000). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection.

**PIEPPOINT MORGAN LIBRARY**—29 E. 36th St. (665-0008). Tue.-Sat. 10:30 a.m.-5. Sun. 1-5. Suggested donation \$3. Through 2/12: "Drawings and Watercolors by Maurice Sendak: Wilhelm Grimm's 'Dear Mid.'"

**EL MUSEO DEL BARRO**—1230 Fifth Ave. at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 2/19: "Folklore: Traditional Crafts from Cuba, the Dominican Republic, and Puerto Rico Made in New York."

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9400). Daily 11 a.m.-6. Thu. to 9. Closed Wed. \$6; students \$3.50; seniors \$2. Thu. 5-9 pay what you wish. Through 3/10: "Fluxus: Selections from the Gilbert and Lily Silverman Collection." Through 4/11: "Walker Evans: American Photographs." 2/5-2/12: "Andy Warhol: A Retrospective."

**MUSEUM OF THE AMERICAN INDIAN**—Broadway and 155th St. (283-2400). Tue.-Sat. 10 a.m.-5. Sun. 1-5. \$3; seniors and students \$2. "Art and Artifacts from North and South America: Ancient to Modern." 2/2-4/16: "Places of Power: Ancient American Sacred Sites."

**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5. Sun. 1-5. Free. Through 2/12: "City Play."

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed., Thu., Sun. noon-6. Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission \$2.50. \$1.50; seniors and children. Through 2/12: "Christian Boltanski: Lessons of Darkness." Through 2/12: "Installation by General Idea."

**NEW-YORK HISTORICAL SOCIETY**—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5. \$2; children 1/2. Through 2/4: "The Belknap Collection of Silver and Portraits." Through 2/18: "Celebrating the Holidays in Old New York." Through 4/9: "Scourge of the City: Epidemic Diseases in New York."

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 2/18: "Peering America: 1497-1899." Through 3/18: "William James Bennett: Master of the Aqueduct View." Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630). Through 3/11: "Couture from the Collections: 60 Years of Designer Clothing on Broadway." 2/3-2/5: "Jim Moore Photographers: A Variety of Performing Artists."

**QUEENS MUSEUM**—New York City Bldg., Flushing Meadows Park (718-952-5555). Tue.-Fri. 10 a.m.-5. Sat.-Sun. noon-5:30. Co-contribution suggested. Through 3/12: "Photographs of Coney Island by Lou Bernheim." Through 3/5: "Charmed Places: Hudson River Artists and Their Homes, Studios, and Villas." Through 3/5: "Mixed-Media Works by Bob Chaplin."

**WHITNEY MUSEUM**—Madison Ave. at 75th St. (570-3676). Tue.-Fri. 10 a.m.-5. Sat.-Sun. noon-6. \$4; seniors \$2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection I."... "Caldex's Circus." Through 2/5: "Three-Dimensional Narratives: Sculpture from the Permanent Collection." Through 4/16: "Frederick Kiesler." Through 4/2: "Masterpieces from the Abby Aldrich Rockefeller Collection." Through 4/2: "William James Bennett: Master of the Aqueduct View." Philip Morris, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6. Thu. to 7:30. Free. Through 2/15: "Urban Figures." Whitney Museum at Equitable Center, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6. Thu. to 7:30. Sat. 12-5. Free. Through 8/5: "Sculpture from the Sixties from the Permanent Collection of the Whitney Museum of American Art." Whitney Museum Downtown at Federal Reserve Plaza, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 2/10: "Identity: Representations of the Self."

## AUCTIONS

**CHRISTIE'S**—502 Park Ave., at 59th St. (556-1000). 2/4 at 10 a.m. and 2: "Fine French and Continental Furniture and Objects of Art." On view from 1/28. 2/7 at 6:30: "Ancient, Foreign, and United States Coins, Including Coins from the Wreck of the H.M.S. Feverish." On view from 2/4. Christie's East—219 E. 67th St. (666-0000). 2/1 at 10 a.m.: "American Paintings, Drawings, and Watercolors." On view from 1/28. 2/7 at 10 a.m.: "Furniture, Decorations, and Oriental Works of Art." On view from 2/3.

**DOTY**—175 E. 87th St. (427-2730). Next auction on 2/8.

**SOHNET'S**—York Ave., at 72nd St. (606-7000). Next auction on 2/8.

# MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

## MUSIC AND DANCE DIRECTORY

**Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).**  
**City Center, 131 W. 55th St. (581-7907).**  
**Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).**  
**Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (363-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-8570).**  
**Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).**  
**Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).**  
**Metropolitan Museums, Fifth Ave. and 82nd St. (570-3949).**  
**92nd St. Y, on Lexington Ave. (996-1100).**  
**Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).**  
**Symphony Space, Broadway at 95th St. (864-5400).**  
**Town Hall, 123 W. 43rd St. (840-2824).**

## CONCERTS

### Bryant Park Ticket Booth

**HALF-PRICE TICKETS** for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat., 11 a.m.-2 and 3-7; Sun., noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (582-2323).

### Wednesday, February 1

**NEW YORK PHILHARMONIC**, Hugh Wolff conductor; pianist Peter Serkin. Beethoven's *Free Press* music; Ravel's Piano Concerto in G; symphonic excerpts from Berlioz's *Romeo and Juliet*. Avery Fisher Hall at 8. \$7.50-\$40. Note: open rehearsal of the program, Wed. only, at 9:45 a.m.; \$4.

**ANDREW RANGELL**, pianist. Beethoven's Sonatas Nos. 20, 3, 26 "Les Adieux," 12, 23 "Appassionata." 92nd Street Y at 8. \$10.

**JOHNNY MATSIS/DIONNE WARWICK**—Radio City Music Hall at 8. \$25-\$35.

**BARBARA HESMAN**, pianist. Prokofiev program, including Sonata No. 5, both the Op. 38 and the Op. 135 versions; also the recently discovered Sonata No. 10, "Fragment." Alice Tully Hall at 8. \$12.

**BLACK HISTORY AWARDS PRESENTATION CONCERT**—Performers include the Modern Jazz Quartet, ballerina Virginia Johnson, pianist Nat Jones, soprano Ocella Davis. Carnegie Hall at 8. Benefit for Associated Black Charities. \$15-\$175 (907-6866).

**HANNOH ENSEMBLE**, Steven Richman conductor; cellist James Kreger. Ibert's Concerto for Cello and Ten Wind Instruments; Mozart's art. of the Overture to his *Abduction from the Seraglio*; Milhaud's Symphony No. 5 for Wind; P.Q. Bach's *Octet*; Beethoven's Rondo in E-flat; Dvorak's *Serenade* for Winds, Cello, and Bass. Merkin Concert Hall at 8. \$15.

**LEAGUE-BOSS CHAMBER PLAYERS**—Works of Chastell, Fromm, Vivier, Shapley, Moe. Weill Recital Hall at Carnegie Hall at 8. \$8.50.

**FOCUS 1989**—"Decade of Ferment: The '60s Revisited." Annual festival of contemporary music at the Juilliard School. Tonight: music of Wolpe, Cowell,

Babbitt, Cage (theater piece, with actors and dancers), Crumb, Harrison. Juilliard Theater, 155 W. 66th St., at 8. Free, tickets required (874-7515, Mon.-Fri.). Pre-concert event at 7: "A Symposium on the 1960s."

**AURORA ENSEMBLE**, with soprano Bente Vist. Program includes cantatas from Telemann's *Fortsetzung Harmonischer Christ-Deint*. Chapel of the Angels, St. Michael's Church, Amsterdam Ave. and 99th St. (201-592-6133), at 8. \$8.

**PAULA ROBISON**, flautist/RUTH LAREDO, pianist. Benefit for Partnership for the Homeless and St. George's shelter program. Music of George's Church, 209 E. 16th St. (431-4643), at 8. \$50, \$100.

**SHORT TAKES '89**—Pianist Geri Allen, singer Denise Delapenha, violinist Leroy Jenkins, trumpeter Hannibal Marvin Peterson. Jazz. St. Clement's, 423 W. 46th St. (924-3108), at 8. \$18, \$22.50.

**JUILLIARD PERCUSSION ENSEMBLE**—Alice Tully Hall at 1. Free.

**DICK SUONALTEIN**, trumpeter/KEITH INGRAM, pianist. St. Peter's Church, Lexington Ave. and 54th St. (935-2303), at 12:30. \$2.

**WILLIAM ANDERSON**, guitarist, with SUNNY QUAY Ensemble, Joel Suben conductor. Music of Pellock, Stearns, Suben, Perzan, Carter, Jemnitz. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

**SABAR AN MU AFRIQ**—Music and dance of old-world Africa, celebrating Black History Month. Epiphany Hall, 228 E. 23rd St., at 6:30. Free.

**GOTMAN ENSEMBLE**—Music for soprano, piano, clarinet by Spilner, Wagner, Williams, Schubert, Jacobs, Rorem. Lincoln Center Library at 4. Free.

**ANDREW BOLODYVSKY**, Baroque-violinist. Music by Tromlitz, Bach, Boismortier, Quantz, Call, Tucker. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

**ST. THOMAS CHOIR**, Gerre Hancock organist-choirmaster. Music of Vaughan Williams. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

**THE JAZZMEN**—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

### Thursday, February 2

**ORCHESTRE SYMPHONIQUE DE MONTREAL**, Charles Dutoit conductor; pianist Radu Lupu. Debussy's *Jour*; Beethoven's Piano Concerto No. 5, "Emperor"; Elgar's "Enigma" Variations. Carnegie Hall at 8. \$14-\$35.

**NEW YORK PHILHARMONIC**—See 2/1.

**CAROL WEEREN**, soprano, with pianist Philip Highfill. Music of Copland, Prokofiev, Wolf, Poulenc, Granados. 92nd Street Y at 8. \$7.50-\$10.

**JOHNNY MATSIS/DIONNE WARWICK**—See 2/1.

**S.E.M. ENSEMBLE**, with U. of Buffalo Percussion Ensemble, soprano Dora Othenstein. Works by Cage, Kootik, Nels, Behrman. Merkin Concert Hall at 8. \$8.

**FOCUS 1989**—See 2/1. Tonight: works of Gideon, Wooten, Erickson, Ligeti, Diamond, Kirchner.

**NIGHTLIGHTS IN JAZZ 18TH-ANNIVERSARY CONCERT**—Clark Terry, Barney Kessel, Frank Wess, Major Holiday, Nicks Law Doki, Kenny Washington, Marion Covings, Kim Shaw. NYU Loeb Student Center, 56 LaGuardia Pl. (988-4999), at 8. \$9.

**HARVEY SOLLBERGER**, flautist, with pianist Sandra Speecher. Music of Wolpe, Reynolds, Sollberger, Speecher, Harvey. Kathryn Bach Miller Theater, Columbia University, Broadway and 116th St. (854-7799), at 8. \$10.

**SHORT TAKES '89**—See 2/1.

**SPIN DOCTORS**—Series of new-music concerts. Tonight: Marilyn Crispell, composer-pianist/Batch Morris. Co-produced by Roulette. The Kitchen, 51 E. 19th St. (255-5773), at 8:30. \$10.

**ASPEN WIND QUINSET**—Music by Nugent, Cooney, Krakauer, Roy, Mahony. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

**JOSEPH SWENSEN**, violinist/JEFFREY KAHANE, pianist. Music by Mozart, Prokofiev. WQXR Auditorium, New York Times Building, 229 W. 43rd St. (245-4771), at 7. Free.

**SCOTT THORNBURG**, trumpeter, with organists Kathryn Schirder and George Stauffer. St. Paul's Church, Columbia, Broadway and 116th St., at noon. Free.

**BAROQUEMUSIC**—Violinists Ik-Hwan Bae, Christian Bor, violinist Toby Hoffman, cellist Gary Hoffman, Godfried Hoogeveen. Glazunov's Spring Quartet in A, Op. 39; Schubert's String Quintet in D, D 956. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$15.

### Friday, February 3

**ROYAL PHILHARMONIC**, Vladimir Ashkenazy conductor; mezzo-soprano Christine Cairns. Shostakovich's Symphony No. 1; Mahler's Symphony No. 4. Carnegie Hall at 8. \$15-\$38.

**ORCHESTRE SYMPHONIQUE DE MONTREAL**, Charles Dutoit conductor; pianist Louis Lortie. Beethoven's *Eroica*; Ravel's Piano Concerto for the Left Hand; Berlioz's *Symphonic Fantastique*, Op. 14. Avery Fisher Hall at 8. \$12-\$23.

**NEW YORK PHILHARMONIC**—See 2/1, today at 2.

**DAVID SWINER**, clarinetist/ANDREW MICHEL SCHUB, pianist. Music by Weber, Brahms, Berg. Weill Recital Hall at Carnegie Hall at 8. \$12.

**JOHNNY MATSIS/DIONNE WARWICK**—See 2/1.

**FOCUS 1989**—See 2/1. Tonight: the Juilliard Orchestra, Otto-Werner Mueller conductor; violinist Renee Jolles. Penderecki's *Threnody for the Victims of Hiroshima*; Schnittke's Violin Concerto No. 2; Shostakovich's Symphony No. 14. At Alice Tully Hall.

**NIRODO KAHARUHA**, pianist (N.Y. recital debut). Works of Bach, Schumann, Ichikyanagi (N.Y. premiere), Chopin. Metropolitan Museum at 8. \$15.

**MANHATTAN SYMPHONY ORCHESTRA**, Ling Tung conductor; cellist Jennifer Green. Overture to Berlioz's *Benevento Caline*; Saint-Saens's Cello Concerto; Beethoven's *Symphonic No. 7*. Manhattan School, Broadway and 122nd St. (749-2802), at 8. Free.

**ZEINER MANALANOVA**, with musicians and dancers. Folk music and dance from Azerbaijan/USSR. Symphony Space at 8. \$20-\$35.

**CACILIAN CHAMBER ENSEMBLE**, Gerardo Levy director. Music by Lennart (N.Y. premiere), Vaughan Williams, Gounod, Rimsky, Wilewski. Turtle Bay Music School, 244 E. 52nd St., at 8:30. \$3.

**NEW ANGLE**—Contemporary-music program by Angle Intermedia. Live and electro-acoustic music by Jon Appleton, Tania Leon, The Musgrave, F. Gerard Errante, Long Zhou, Skip Brunner. Dia Art Foundation, 155 Mercer St. (228-8307), at 9. \$9.

**SHORT TAKES '89**—See 2/1.

**SPIN DOCTORS**—See 2/2.

**LEON HOWARD STEVENS**, marimbist, Bach, Tchaikovsky, Stowens, Heble, Serj. Bloomingdale House of Music, 323 W. 108th St. (866-6021), at 8. Free.

**MADLINE FARRER**, violist. Lincoln Center Library at 4. Free.

**HARRIS BECKER**, classical-guitarist. Counterfolk Coffee-house, 263 W. 86th St. (866-4454), at 8. \$6.

# MUSIC

**ANDY MCGANN/PADDY REYNOLDS**—Irish traditional music for fiddle, Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. \$5.

**JEFFREY SCHANZER ENSEMBLE**—New and improvised music, including premieres by Speech and Schanzer. St. Ann's Church, 157 Montague St., Brooklyn, at 8. \$5.

**GRYPHON & CO.**—Folk and Renaissance music, for harp, fiddle, recorders, and penny whistle. The Good Coffeehouse, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. after 6 p.m. only), at 9:30. \$5.

**JOHN ROBERTS**, "bawdy and comic" ballads in the English tradition. The Tavern at Richmondtown Restoration, 441 Clarke Ave., S.E. (718-351-9414), at 8 and 9:30. \$6.

## Saturday, February 4

**NEW YORK CHAMBER SYMPHONY**, Christoph Eschenbach conductor-pianist. Mozart's Symphony No. 38, "Prague," and Piano Concerto No. 21, K. 467; Prokofiev's Symphony No. 1, "Classical"; Handtke's *Thunersmusik*. 92nd Street Y at 8. \$17-\$22.50.

**COLLEGIATE CHORALE**, Robert Bass conductor; Sharon Sweet, Diane Curry, Vivian Carey, and Pliska Vred's *Requiem*. Carnegie Hall at 8. \$11-\$40.

**NEW YORK PHILHARMONIC**—See 2/1.

**HIGHLANDS DUO**—Violinist Kate Ransom, pianist Anthony Sirtanni. Works of Mozart, Debussy, Brahms, Beethoven. Weill Recital Hall at Carnegie Hall at 8:30. \$10.

**ZJOJNY MATHIS/DIONE WARWICK**—See 2/1.

**2407 MARY HALL AND THE MELODY MAKERS**—Reggae concert. Apollo Theater, 253 W. 125th St. (749-5838), at 7 and 10:30. \$17.50, \$20.

**NEW EDITION**—Pop concert, with guests Al B. Sure, Bobby Brown. Madison Square Garden at 7:30. \$21, \$23.50.

**FLUTE MUSIC OF NORTH INDIA**—G.S. Sachdev, with K. Sweeney. Merkin Concert Hall at 8. \$15.

**SHORT TAKES '88**—See 2/1.

**6PM DOCTORS**—See 2/2.

**WOODY'S CHILDREN**—20th-anniversary boomtowny, with host Robert Sherman, Pete Seeger, Tom Chapin, Christine Lavin, Ruth Feldman, Doug Minkin. WQXR Concert Hall, New York Times Building, 229 W. 43rd St., at 7. Free, if still available.

**CARNIVAL DEL MERENGUE**—Sergio Vargas, Los Hermanos Rosario, others. Madison Square Garden Felt Forum at 8. \$20-\$30.

**THE MOTHER-STORY OF JAZZ**—The Granville Lee Orchestra, with eight musicians and two vocalists "create a musical journey" that takes in Africa, New Orleans, Memphis, Chicago, and more. New York Open Center, 83 Spring St. (219-2527), at 7:30. \$12.

**SIBULE CAN**—Classical Turkish music. Town Hall at 7. \$20-\$40.

**CELEBRATION OF THE CHINESE NEW YEAR**—Ally Tully Hall at 8. Admission information unavailable.

**ANDREW BOLOTOWSKY**, Baroque-flute. See 2/1 for program. Today, at Theodore Roosevelt Birthplace, 68 E. 20th St., at 2. \$1, house admission.

**SERGEI MATUSEWICH**, accordionist. Music, and transcriptions of music, by Bach, Kreisler, Fenchel, Rachmaninoff, others. Lincoln Center Library at 2:30. Free.

**KENTUCKY ROOTS**, with banjoist Steve Lutke, guitarist Bob Harris. Bluegrass concert. Eagle Tavern, 355 W. 14th St. (924-0275), at 9. \$8.

**ORCHESTRE SYMPHONIQUE DE MONTREAL**, Charles Dutoit conductor. Queens College Golden Center, L.I.E. and Kusena Blvd., Flushing (718-793-8080), at 8:30. \$22-\$25.

**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER**—Fanny Elgar, Mozart's Quartet for Piano and String, K. 478, Schubert's *Die Forelle* (world premiere); Schubert's Quintet D. 667, "Trout." Brooklyn Center, Brooklyn College, near Flatbush and Nostrand Aves. (718-434-2222), at 8. \$14-\$20.

**MAX ROACH QUARTET**—The percussionist appears in the American Express Jazz Festival. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.E. (718-448-2500), at 7 and 9:30. \$12.

**OLD DADA AND THE HATCHESAPPY BAND**—Mind-Build-

ers Creative Arts Co., 3415 Olivine Ave., Bronx, at 7. Free.

**JOHN ROBERTS**—See 2/3.

## Sunday, February 5

**AMERICAN COMPOSERS ORCHESTRA**, Stanislaw Skrowaczewski conductor, violinist Robert McDuffe, Aaron Jay Kernis's *Invisible Music III* (world premiere); Schumann's Violin Concerto; Skrowaczewski's Concerto for Orchestra (N.Y. premiere). Carnegie Hall at 3. \$11-\$23.

**ROYAL PHILHARMONIC ORCHESTRA**, Vladimir Ashkenazy conductor; mezzo-soprano Christine Cairns, Strauss's *Don Juan*; Mahler's *Kindertotenlieder*; Brahms's Symphony No. 1. Avery Fisher Hall at 3. \$13-\$25.

**MITSUKO SHIRAI**, mezzo-soprano, with pianist Hartmut Hehl. Lieder by Schumann, Schoenberg, Wolf, Eisler. Alley Tully Hall at 3. \$15.

**Y SYMPHONIC WORKSHOP ORCHESTRA**, Yacov Bergman conductor; clarinetist David Krakauer. Glenn Spring's *Petropolis* (N.Y. premiere); Robert Starer's *Kill Zomer* Concerto for Clarinet and Orchestra (world premiere); Brahms's Symphony No. 6. 92nd Street Y at 8. Contribution.

**GOLDMAN CHAMBER SOLOISTS**—Mezzo-soprano Marie Ann Chesney, violinists Christopher Lee, Nancy Wu; violist Vincent Lantini, cellist Sara Sant'Ambrogio, pianist Brian Zeger. "Salute to Glenside": Two Songs of Brahms; Schnittke's Piano Quintet; Chausson's *Chanson Populaire*; Schumann's Piano Quartet Op. 47. Merkin Concert Hall at 8. \$10.

**NEW YORK PHILHARMONIC ENSEMBLES**—Riegger's Concerto for Winds and Piano; Smetana's Piano Trio in G Op. 15; Brahms's Piano Quintet in E. Merkin Concert Hall at 3. \$10.

**NEW YORK CHAMBER SYMPHONY**—See 2/4. Today at 3.

**GREENWICH VIOLIN ORCHESTRA**, Robert Grehn conductor, violist Mark Ludwig. Berlioz's *Hell in Italy*; Mozart's Symphony No. 31, "Paris." Washington Irving High School, Irving Pl. and 16th St., at 3. \$5.

**COLORADO STRING QUARTET**—New School Concerts: Haydn's String Quartet Op. 50, No. 6, and Op. 64, No. 6; Schubert's String Quartet in G, D. 173. 66 W. 12th St. (415-5089), at 2. \$7.

**WORKS BY ROBERT COHEN**—Soprano Patricia Thomas, cellist David Horis, pianist Robert Cohen. Music includes the world premiere of Piano Sonata No. 1. Weill Recital Hall at Carnegie Hall at 8:30. \$10.

**JOSEPH PICCITELLI**, flutist. Weill Recital Hall at 8:30.

**ASCENSION CHOIR**, Dennis Keene conductor; pianists Myron McPherson, Neal Goetz; soprano Beverly Myers, baritone Roger Roloff. Brahms's *A German Requiem* in the four-hand-piano version by Brahms. Church of the Ascension, Fifth Ave. at 10th St. (254-8553), at 8. \$8.

**CAROLYN SERRAN**, mezzo-soprano, with pianist Douglas Martin. Contemporary music by American, African, and Japanese composers, including world premieres by Thomas Oboe Lee and Leslie Dunner; excerpts from Copland's *Songs and Dances*; Frederic Douglas St. Peter's Church, Lexington Ave. and 54th St., at 2:30. \$6.

**ALEXANDER STRING QUARTET**—Mozart's Quartet K. 80, "Lodi"; Schubert's Quartet in G, "Great." St. Bartholomew's Church, Park Ave. at 50th St., at 3. \$5.

**NEW YORK SYMPHONIC ARTS ENSEMBLE**, David Aurelian conductor; bassoonist Joyce Kelley. Rachmaninoff's Symphony No. 1; Mozart's Bassoon Concerto K. 191; Copland's *El Saler*. Merkin Concert Hall, High School Auditorium, 317 E. 67th St., at 3. Free.

**ST. PETER'S CHURCH**—At 5: Jazz Mass, with Eddie Bonemere Orchestra, JESU Choir, offering. At 7: Charles Duke James; 11:0. Lexington Ave. and 54th St. (935-2200).

**CHELSEA CHAMBER ENSEMBLE**, with pianist Alisa Bogin. Schubert's *Die Forelle* in B flat; Kodaly's Duo for Cello and Violin; Brahms's Quartet in C. Madison Avenue Presbyterian Church, 73rd St., at 4. \$5.

**OLIVIA BUCKLEY**, soprano, with pianist Benton Hess. Music by Dvorak, Hess, others. Christ and St. Stephen's Church, 120 W. 69th St., at 3. \$5.

**GOODMAN CHAMBER CHOIR**, with the combined choirs of St. Anthony's Church and St. Anastasia's Church, organist Keith Robillard, Andrea Goodman conduc-

tor; Durufle's *Requiem*. St. Anthony's Church, Houston and Sullivan Sts., at 3. \$5.

**KENNY DAVEN/WARREN VACHE JR.**, with guitarist Howard Alden, bassist Phil Flanagan, drummer Gian Paolo Basso, "Heavenly Jaz." at Church of the Heavenly Rest, Fifth Ave. at 90th St., at 5. Proceeds to the Day School. \$8.

**METROPOLITAN SOLOISTS**—Music by Glinka, Tovey, Handel, Poulvi. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

**NEW YORK WOMEN COMPOSERS**—Electro-acoustic music by Mamlok, Witkin, Helmut, St. Croix, Pater, Shields. Renee Cunningham Studio, 95 Beahm St. west of Hudson St. (see review).

**JUDITH HANCOCK**, organist; **SCOTT McINTOSH**, trumpeter. Music by Honegger, Vivaldi, Telemann. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

**JAMES R. LAWSON**, carillonist. St. Agatha's Day program, honoring the patron saint of bell founders. Riverside Church, the Drive at 122nd St., at 3. Free.

**MARRISA LONG**, organist. Works by Reger, Jougou, Vierne. St. Francis Church, 135 W. 31st St. (736-8590), at 3. Offering.

**CARNAVAL DEL MERENGUE**—See 2/4. Today at 2.

**TOWNE FLANAGAN DUO**—The pianist, with bassist George Frazee. Opened at series of jazz concerts in Armor Hall, Wave Hall, W. 249th St. and Independence Ave., Riverdale, Bronx (549-3200), at 3. \$10.

**BLACK HISTORY MONTH CELEBRATION**—Performers from Harlem School of the Arts. Brooklyn Museum, 200 Eastern Pkwy., at 2. Free with museum admission.

**FOSTINA DISCO**, with Winds of Change. Jazz, gospel, and more. Starett City Community Center, 1540 Van Sicken Ave., Brooklyn, at 2. Free.

**BARBEMUSIC**—See 2/2. Today at 4.

## Monday, February 6

**NEW YORK PHILHARMONIC**, Robert Johnson director. Prokofiev's Quintet Op. 39; Villa-Lobos's *Gloria* du See Now; Schubert's Quintet in C. Merkin Concert Hall at 8. \$15.

**EUGENIA ZUKERMAN**, flutist; **ANTHONY NEWMAN**, keyboardist. "Music of Three Flags: France, Italy, and Germany," Music of France, by Copernicus, Rameau, Colasse, Berlioz, Fauré, Debussy, and Public Library, Fifth Ave. and 40th-42nd Sts., at 6. \$7-\$10.

**CORNERS OF THE MOUTH**—New works for string quartet by Denman Maroney, Amy Reich, Daniel Rothman. Renee Weiler Auditorium, Greenwich House Music School, 46 Barrow St., at 8. \$10.

**SCOTT JOHNSON**, composer-musician. "Blindfold Test Results," in DTW's "Economy Times Music/Bands on the Run" series. Program includes music from the film *Party Heart* (five premieres) and *Mindful Practice Music*, for electric guitar. Bessie Schoenberg Theater, 219 W. 19th St. (924-0077), at 8. \$10.

**KATHLEEN NESTER**, flutist; **SCOTT JACKSON WILEY**, guitarist. Works by Bach, Beethoven, Tower, Rodrigo. St. Paul's Church, Broadway and Fulton St., at 12:10. Free.

**JAMIE BAUM JAZZ QUARTET**—Market at Cincop Center, Lexington Ave. at 53rd St., at noon. Free.

## Tuesday, February 7

**PHILADELPHIA ORCHESTRA**, Riccardo Muti conductor; violinist Pinchas Zukerman, Beethoven's Violin Concerto; Scriabin's Symphony No. 2. Carnegie Hall at 8. Remaining tickets at the box office.

**CHAMBER MUSIC AT THE Y**—Pianist Emanuel Ax, Joseph Kalichstein, cellist Sharon Robinson, Andre Emilianoff, percussionist Jonathan Hays, Joseph Passaro, baritone Philip Myers, Baruch's Sonata for Two Pianos and Percussion; Schumann's *Adagio and Allegro* Op. 70, *Fantaisie*, *Andante* and *Variations*. 92nd Street Y at 8. \$13-\$17.50. Note: Same program Wed., 2/8.

**ANDRES DAZ**, cellist, with pianist Samuel Sanders. Music of Schumann, Shostakovich, Kodaly. Alley Tully Hall at 8. \$10.

**NEW YORK PHILHARMONIC**—See 2/1.

**CLARION CONCERTS**, Newell Jenkins conducts; mezzo-



# MUSIC

soprano Joanna Simon, harpsichordist Gerald Rauck. Music of Durante, Albicastro, Pasquetti, Scarlatti, Boccherini. Meridian Concert Hall at \$12.50.

**PAUL BADURA-SKODA**, pianist. Music of Scarlatti, Bach, Mozart, Beethoven, Brahms, played on historic pianos from the Crosby Brown Collection of Musical Instruments of the Metropolitan Museum, honoring the collection's centennial. Benefit for the collection. Metropolitan Museum at \$20 (570-3919).

**ANDALU CHAMBER ENSEMBLE**—Works by Weber, Rousset, Flaire, Strauss/Schoenberg, Kemis (world premiere). Well Recital Hall at Carnegie Hall at \$8. \$10.

**MANHATTAN PERCUSSION ENSEMBLE**, Claire Heldrich director. Music by Varese, Nancy Chene (world premiere), Levitan, Albright, Bruer, Green. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8, Free.

**SCOTT JORDAN**—See 2-6.

**SHORT TAKES '89**—See 2-1.

**NEW YORK CHAMBER ORCHESTRA/BATTERY DANCE COMPANY**—Choreography to music by Monty, Bach, Diamond, Constantine Kinsopoulos conducting. Trinity Church, Broadway and Wall St., at 8, Free.

**LIEDERABEND**—Members of the Juilliard Opera Center. Paul Hall, Juilliard School, 144 W. 66th St., at 8, Free.

**SARAKAR KU AFRIQ**—Music and dance of old-world Africa, celebrating Black History Month. New York Public Library, 115th St. branch, 203 W. 115th St. at 6/30, Free.

**RICHARD REITER JAZZ QUARTET**—Market at Citicorp Center, Lexington Ave. and 53rd St., at noon, Free.

**DLI DARA AND THE HATCHEZZIPPI BAND**—Jamaica Arts Center, at 10:30 a.m. Free.

## OPERA

### Metropolitan Opera

**METROPOLITAN OPERA HOUSE**—Through May 6. Tickets, \$11-\$98. 1/30 at 7: Verdi's *Don Carlo*, Levine conducting; M. Price, Trovati, Shiflet, Weikl, Raimondo. Rooting. 1/31 at 8: Rossini's *Il Barbiere di Siviglia*, Weikl conducting; Murray, Hampson, Frank Lopardo (debut), Casper, Lloyd. 2/1 at 8: Barok's *Bluebird's Castle/Schoenberg's Evening*, Levine conducting; Norman, Ramey. 2/2 at 8: Verdi's *Aida*, Badesa conducting; Mitchell, Toczyska, Popov, Milnes, Plishka. Dupont. 2/3 at 7: *Don Carlo*, same as 1/30. 2/4 at 8: *Il Barbiere di Siviglia*; same as 1/31 (broadcast on WQXR). 2/4 at 8: *Bluebird's Castle/Evening*; same as 2/1. 2/6 at 8: Mozart's *Idomeneo*, Seivender conducting; Martin, Vanness, Von Stade, Jerusalem, Lewis. 2/7 at 7: *Don Carlo*; same as 1/30. 2/8 at 8: *Bluebird's Castle*, with Ciesinski, Ramey/Erwanag, with Norman; James Levine conducting. 2/9 at 8: *Il Barbiere di Siviglia*; same as 1/31, except Raimondo for Lloyd. 2/10 at 8: *Idomeneo*; same as 2/6. 2/11 at 1: *Don Carlo*; same as 2/3 (broadcast on WQXR). 2/11 at 8:30: *Bluebird's Castle/Evening*; same as 2/1.

### Other

**FALSTAFF**, by Verdi. The Welsh National Opera (American debut), Richard Armstrong conductor; Peter Stein director (U.S. debut). BAM Opera, at the Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 2/2 at 7 (Royal Gala, \$40-\$1,000; tickets, 718-636-4102). 2/4, 6, 8 at 8: \$15-\$95.

**THE TURN OF THE SCREW**, by Benjamin Britten. Brooklyn College Opera Theater, at New Workshop Theater, Whetman Hall, near Flatbush and Nostrand Aves. (718-434-1900). 2/3, 4, 10, 11 at 8: 2/5, 12 at 2. \$5.

**LA TRAVIATA**, by Verdi. New York City Opera National Company in a staged and costumed performance; Joshua Greene conductor, Linda Brovsky director. In Italian with English subtitles. Leftman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). 2/5 at 7: \$15-\$20.

**THE STUDENT PRINCE**, by Sigmund Romberg. Light Opera of Manhattan, at Playhouse 91, 316 E. 91st St. (863-2000). Through 2/19: Wed. Through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. \$17.50, \$20. Students, seniors, children, \$12.

**OPERA TIC CONCEPT**—Regina Opera Co., soloists Maria Patricia Ruiz, Alla Fechter, Eduardo Fernandez, Angelo Cruz. Actos, ensembles, songs. Regina Hall. 126th Ave. and 65th St., Brooklyn (718-232-3555). 2/5 at 4. \$3.

## DANCE

### New York City Ballet

**NEW YORK STATE THEATRE**—Through 2/26. Tickets, \$6-\$45. 1/31 at 8: *Mozartiana*, *The Waltz Project*, *Fancy Free*. 2/1 at 8: *Donizetti Variations*, *The Chameleon Dancer*, *Sentimental and Intellectual*, *Fancy Free*. 2/2 at 8: *Interplay*, premieres of *Beethoven Romance* and *Mozart Serenade*, by Peter Martins; *Stars and Stripes*. 2/3 at 8: *Mozartiana*, *Piano Pieces*, *Serenade*. 2/4 at 2: *Mozartiana*, *Beethoven Romance*, *Mozart Serenade*, *The Waltz Project*. 2/4 at 8: *Raymond Variations*, *Ballade*, *Calculus Light Night*, *Piano Pieces*. 2/5 at 1: *Mozartiana*, *Idemina*, *Fancy Free*. 2/5 at 7: *The Waltz Project*, *Beethoven Romance*, *Mozart Serenade*, *Stars and Stripes*.

### Basel Ballet

**CITY CENTER THEATRE**—1/31-2/5. Tickets, \$15-\$35; Fr. and Sat. nights, \$20-\$40. American premieres of *La Fille Mal Gardée*—1/31 at 7:30; 2/4 at 2 and 8; 2/5 at 3— and *La Belle Vie*, 2/1, 2, 3 at 8.

### Feld Ballet

**JOYCE THEATRE**—4/31-3/12. Tickets, \$25. Program A—*The Consort*, *Intimate No. 1*, *Shiva*. 1/31, 2/1, 7 at 8. Program B—*A Footstep of Air*, *Prize*, *Understanding* (N.Y. premiere), music by Terry Riley, *Embraced Waltzes*. 2/2, 3 at 8; 2/5 at 2. Program C—*Herbinger*, *Kore* (N.Y. premiere), music by Steve Reich; *Over the Pavement*; *Love Song Waltzes* (world premiere), music by Brahms. 2/4 at 8; 2/5 at 7:30.

### Other

**BASEL BALLET**—Excerpts from *La Fille Mal Gardée* and *La Belle Vie*. World Financial Center Winter Garden, across from the World Trade Center, between Vesey and Liberty Sts., between the Hudson River and West St. 2/2 at 12:15. Free.

**BATTERY DANCE COMPANY/NEW YORK CHAMBER ORCHESTRA**, Constantine Kinsopoulos conducting. Choreography to music by Mozart, Bach, Diamond. Trinity Church, Broadway and Wall St. 2/7 at 1. Free.

**HARLEM SCHOOL OF THE ARTS**—The school's Dance Workshop, Ronald Alexander director and narrator. Black History Month program includes *Pop Diva*, to recordings by Lena Horne, Roberta Flack, Whitney Houston; *Songfest*, to music by Bernstein. Department of Cultural Affairs, Mark Goodson Theater, 2 Columbus Circle. 2/6 at noon, Free.

**JANE COMFORT AND COMPANY**—World premiere of *Porcelain* also another new work, and *City Notes*. Markham 14th Street Dance Center, Emanuel El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 2/4 at 8; 2/5 at 8 and 8:10.

**NANCY STARK SMITH/KAREN NELSON**—"Contact improvisation in a choreographic context." New dance/theater series at Warren Street Performance Loft, 46 Warren St. (752-3149). 2/2, 3, 4 at 8. \$8.

**NEUBERT RALLET COMPANY**, and the Children's Ballet Theatre. Christine Neubert's version of *The Girl With the Evening Eyes*, the *Copied Sister*. Also excerpts from other Neubert works. Scenery by Paul Granger, costumes by Ruth Ramsay. Neubert Theater, Carnegie Hall, Studio 819, 881 Seventh Ave. at 56th St. (246-3166). 2/5, 12, 26, 3/5, 12, 13.

**RALPH LEMON AND COMPANY**—World premiere of *Sleep*, to *Faure's Requiem*; also *Happy Trails*. DTW's Besic Schoenberg Theater, 219 W. 19th St. (924-0777). 2/2, 3, 4, 9, 10, 11 at 8; 2/5, 12 at 3. \$12.

**TDKUNIGA DANCE KO**—Dancers Enkiko Tokunaga and Yausko Tokunaga, of the Japanese-American company, in three pieces from their "Japanese Culture Through Dance" program. Department of Cultural Affairs, Mark Goodson Theater, 2 Columbus Circle. 1/30 at noon. Free. Followed at 1 by a recital by pianist Cynthia Peterson and clarinetist Daniel Spitzer.

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## KEY TO ABBREVIATIONS

|           |                                    |
|-----------|------------------------------------|
| B         | Breakfast                          |
| Br        | Brunch                             |
| L         | Lunch                              |
| D         | Dinner                             |
| S         | Supper                             |
| (I)       | Inexpensive—Mostly \$15 and under* |
| (M)       | Moderate—Mostly \$15-\$35          |
| (E)       | Expensive—Mostly \$35 and over*    |
| AE        | American Express                   |
| CB        | Carte Blanche                      |
| DC        | Diners Club                        |
| MC        | MasterCard                         |
| V         | Visa                               |
| Formal    | Jacket and tie                     |
| Dress opt | Jacket                             |
| Casual    | Come as you are                    |

\*Average cost for dinner per person ordered at la carte.

This is a list of advertisers plus some of the city's most popular dining establishments. Please check hours and prices in advance. Rising food and labor costs often force restaurants to alter prices with short notice. Also note that some deluxe restaurants with a la carte menus lay a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### Lower New York

**ADMIRAL'S GALLEY**—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spets: specias alla Romana, pappardelle alla Abruzzese, swordfish dijonaise, jumbo stuffed veal chop. Res. sug. L daily noon-4, D Sun.-Thu. 4-9, Fri.-Sat. to 10. Private party room. (M) AE, CB, DC, MC, V.

**AMERICAN HARVEST**—3 World Trade Center, in the Vista International (938-9100). Formal. Regional. American. Spets: poached salmon with juniper berries, Maryland crab soup, Ohio shaker lemon pie. Res. nec. L Mon.-Fri. noon-2:30, D Mon.-Sat. 6-10. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

**ANGLO**—146 Mulberry St. (966-1277). Casual. Italian. Spets: angel hair alla sassi, boneless chicken scarpinello, cannelloni amalfitani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

**CAPSOTTO FREZZERIE**—451 Washington St. (966-4900). Casual. Contemporary French. Spets: duckling with ginger caesar sauce, lobster neptune. L Tue.-Fri. noon-3:30, Br Sat.-Sun. noon-4:30, D Sun.-Thu. 6-11, Fri.-Sat. to midnight. (M) AE, CB, DC.

**CINCO DE MAYO**—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spets: budin de torrija, duck en mole verde, carne asada tamagüena. Res. sug. L Mon.-Sat. noon-5, Br Sun. 11 a.m.-3, D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. Ent. Thu.-Sat. (M) AE, DC, MC, V.

**CUPPING ROOM CAFE**—359 W. Broadway. (925-2898). Casual. American/Australian. Spets: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assento. Res. sug. B, L and D Sun. 8 a.m.-midnight,

Mon. 7:30 a.m.-midnight, Tue.-Thu. 7:30 a.m.-1 a.m., Fri. 7:30 a.m.-2 a.m., Sat. 8 a.m.-2 a.m. (M) AE, CB, DC, MC, V.

**GREENE STREET**—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spets: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.-Thu. 6-11:30, Fri.-Sat. to midnight. Pre-theatre D Tue.-Fri. 6-7, Br Sun. noon-8. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

**GREENHOUSE RESTAURANT & WINE BAR**—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spets: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7 a.m. L Mon.-Fri. 11:30 a.m.-3:30, Sat. noon-3:30. Champagne Br Sun. 11:30 a.m.-3:30, D Sun.-Thu. 5-11:30, Fri.-Sat. 6-10:30. Dancing Fri.-Sat. eve. (M) AE, CB, DC, MC, V.

**GROTTA AZZURRA**—387 Broome St. (925-8775). Casual. Italian. Spets: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.-Sun. noon-midnight. Closed Mon. (M) No credit cards.

**HARBOR LIGHTS**—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spets: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions sous pizica. Res. sug. L Mon.-Fri. 11:30-4, Br Sat.-Sun. 11-4, D daily 6-midnight. Pianist Tue.-Fri. Private parties for 150. (M-E) AE, CB, DC, MC, V.

**JEREMY'S AL E HOUSE**—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spets: fried seafood, hero steak sandwiches, fish and chips. Open Mon.-Fri. 8 a.m.-9, Sat.-Sun. noon-7. (I) No credit cards.

**LIBERTY CAFE**—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spets: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.-5, D Sun.-Thu. 5-11:30, Fri.-Sat. to midnight. (M) Oyster Bar: Spets: oysters, chowder. Open for L and D daily noon-11. Classical music Sat.-Sun. noon-5. (I) AE, CB, DC, MC, V.

**THE MARKET BAR AND DINING ROOMS**—World Trade Center (938-1553). Casual. American. Spets: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30, D Mon.-Fri. 5-10, Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

**PUBLICANS ON THE PIER**—Pier 17, South St. Seaport. (962-7822). Dress opt. American. Spets: grilled seafood fishes, Maryland crabcakes, porterhouse steak. Res. sug. L and D daily 11:30 a.m.-10 p.m. Private parties for 225. (E) AE, CB, DC, MC, V.

**SAV LA MAR**—437 Sullivan St., bet. Prince and W. Houston Sts. (533-2900). Casual. Caribbean/Jamaican. Spets: jerk chicken, curry goat, escabech of fish. Res. sug. Br Sat.-Sun. noon-4, D Tue.-Thu. and Sun. 5-10:30, Fri.-Sat. to 11:30. Closed Mon. (M) AE, CB, DC, MC, V.

**SGARLATO'S CAFE**—Pier 17, South St. Seaport, Promenade Level. (619-5226). Casual. Continental. Spets: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4, Br Sun. 11-3, D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

**SOHO KITCHEN AND BAR**—103 Greene St. (925-1866). Casual. American. Spets: pizza, pasta, grilled fish, 110 different wines by the glass. No cover. Open Mon.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. 11:30 a.m.-3

a.m., Sun. 11:30 a.m.-10. (I-M) AE, CB, DC, MC, V.

**SPIRIT OF NEW YORK**—Pier 11, South St. at Wall St. (279-1800). Casual. American. Spets: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

**S.P.Q.R.**—133 Mulberry St. (925-3120). Casual. Northern Italian. Spets: homemade pasta. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight, Fri. to 1 a.m., Sat. 1-1 a.m., Sun. 1-11. Private banquet room. Free D parking. Ent. (M) AE, CB, DC, MC, V.

**SPRING STREET**—162 Spring St., at W. Broadway (219-0157). Dress opt. Nouvelle. Spets: salmon (tuna or swordfish) steak grilled in woodsmoke, scallops of veal with shitake mushrooms and noodles, pan-seared loin of lamb. Res. sug. L Mon.-Fri. noon-5:30, Br Sat.-Sun. 11:30 a.m.-5, D daily 6-midnight. Private parties for 30-150. (M) AE, CB, DC, MC, V.

**STAR FISH GRILL**—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spets: three fish tartar, wonton shrimp, fresh tuna nicotise, grilled swordfish with tartar sauce, mussels. Res. sug. L Mon.-Fri. noon-3, Br Sat.-Sun. noon-3, D Sun.-Thu. 6-11, Fri.-Sat. to midnight. Ent. (M) AE, CB, DC, MC, V.

**TENNESSEE MOUNTAIN**—143 Spring St., at Wooster St. (431-3995). Casual. American. Spets: Canadian baby back ribs, fried chicken, meat and vegetable chili, frozen margaritas. Res. sug. Open Mon.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-4. (M) AE, CB, DC, MC, V.

**WINDOWS ON THE WORLD**—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/International. Membership club at 1 (non-member surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting, 7-course D with 5 wines. Mon.-Fri. at 7:30. Res. nec. Classical quartet. (E) Hors d'Oeuvre and City Lights Bar: Jacket required. Br Sat.-Fri. 7 a.m.-10:30 a.m. International hors d'oeuvres Mon.-Sat. 3-1 a.m. (cover after 7:30). Sun. to 9 (cover after 4). No Br. Br Sun. noon-3. Res. nec. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

## Greenwich Village

**BONDIINI'S**—62 W. 9th St. (777-4670). Dress opt. Italian. Spets: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns. Res. sug. L Mon.-Sat. noon-3, D Mon.-Fri. 8:30-11:30, Sat. to midnight. Pianist Wed.-Sat. Closed Sun. (M) AE, DC, MC, V.

**CAFE ESPANOL**—172 Bleeker St. (505-0657). 353-2317. Casual. Spanish/Mexican. Spets: paella alla mallorca, parillada de marisco, lobster. Res. sug. L daily noon-4, D Mon.-Thu. 4-midnight, Fri.-Sun. to 1 a.m. Also 63 Carmine St. (675-3312). (I) AE, DC, MC, V.

**CARAMBA**—146 Broadway, at 3rd St. (426-9817). Casual. Mexican. Spets: margaritas, chanchanes, bocaditos amores, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4, Br Sat.-Sun. noon-4, D daily 4-midnight. (I) AE, CB, DC, MC, V.

**CARIBE**—117 Perry St., at Greenwich St. (255-9191). Dress West Indian/Spanish. Spets: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, congo fritters, fried bananas and rum. L daily noon-4, D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Private parties 40-80. (I) No credit cards.

**EL CUYOTE**—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spets: large combination

plates, chais rellenos, shrimp con salsa verde. L Mon.-Sat. 11:30 a.m.-3. Br. Sun. noon-4. D Sun.-Thu. 3-11:30. Fr.-Sat. to midnight. (I-M) AE, MC, V.

**EL FARO—823 Greenwich St.** (929-8210). Casual. Spanish. Spices: chicken villoriano, mariscada egg sauce, extras. No res. L Mon.-Fri. 11 a.m.-3. D Mon.-Thu. 3-midnight. Fr. to 1 a.m., Sun. noon-1 a.m., Sun. 1-midnight. (M) AE, MC, V.

**GOTHAM BAR & GRILL—42 E. 12th St.** (692-4230). Casual. American. Spices: grilled salmon à la grecque, veal carpaccio with bresaola, rack of lamb with garlic herb and flagolet, seafood salad, peach coupe. Res. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11. Fr.-Sat. to 11:30. Sun. 5-10. (M) AE, CB, DC, MC, V.

**JOHN CLANCY'S—181 W. 10th St.** at Seventh Ave. (242-7350). Dress up. American/seafood. Spices: lobster American, swordfish grilled over mesquite. Res. L Mon.-Sat. 6-11:30. Fr.-Sat. Sun. 5-10. (M-E) AE, CB, DC, MC, V.

**LA CHAMBERE—310 W. 4th St.** (741-3374). Casual. French provincial. Spices: shiitake mushrooms, couscous, bouillabaisse. Res. L Mon.-Thu. 6-11:30. Fr.-Sat. to midnight. Sun. 6-11:30. Private parties for 60. (M) AE, CB, DC, MC, V.

**LA TULPE—104 W. 13th St.** (691-8860). Casual. French. Spices: papillote de saumon, risotto aux légumes fondants, langue Valencienne. Res. nec. D only Tue.-Sun. 6:30-10. Closed Mon. (E) AE, CB, DC, MC, V.

**MELROSE—488 Barrow St.** (691-6800). Casual. New American. Spices: crisp potato pancakes with creme fraiche and three caviars, warm Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.-Sat. 6-midnight. Sun. 5-10. (M-E) AE, DC, MC, V.

**MONTE'S—97 Macdougall St.** (228-9194. (642-9456). Casual. Italian. Spices: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon.-Wed.-Sun. noon-11. Closed Tue. (M) AE, CB, DC, MC, V.

**ONE FIFTH—1 Fifth Ave.** at 6th St. (260-3434). Casual. American. Spices: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br. Sat.-Sun. 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M) AE, CB, DC, MC, V.

**RINCOR DE ESPARTE—226 Thompson St.** (475-9891/260-4956). Casual. Spanish. Spices: assorted seafood with green, garlic, or egg sauces, grilled veal chop, pollo Valenciano. L Sat.-Sun. noon-3. D Sun.-Thu. 5-11. Fr.-Sat. to midnight. Guitarist evenings. (M) AE, CB, DC, MC, V.

**SAZERAC HOUSE—533 Hudson St.** (989-0313). Casual. American/Creole. Spices: jambalaya, duck and sausage cassoulet, Norwegian swordfish with fennel, tomato and tarragon, grilled swordfish. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D daily 5-12:30 a.m., Sat. 5-11:30 a.m.-5 (F-M) AE, CB, DC, MC, V.

**SEVILLA—62 Charles St.** at W. 4th St. (929-8139). Casual. Spanish. Spices: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight. Fr.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

**TEXARKANA—64 W. 10th St.** (254-5800). Casual. American Regional. Spices: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. L Mon.-Fri. 6-midnight. Fr.-Sat. to 2 a.m. Private parties. (M) AE, CB, DC, MC, V.

**TOURS—417 Bleecker St.** at Bank St. (924-6420). Casual. Bangkok. Spices: pla kad frog, frog legs, pla muk pad nu. Res. sug. D Mon.-Thu. 5-11:30. Fr.-Sat. to midnight. Sun. 6-11. (I-M) AE, MC, V.

**VANESSA—289 Bleecker St.** (242-4225). Casual. Nouvelle American/French. Spices: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br. Sun. 1-3. D daily 5:30-midnight. Private parties. Harpist Wed.-Sat. and Br. Sun. (M) AE, DC, MC, V.

**VILLA MOSCONI—69 Macdougall St.** (673-9320. 473-9804). Casual. Italian. Spices: homemade squash pasta, suppa di pesce, costata Milanese, pollo Montecarlo. Res. sug. Open Mon.-Fri. noon-3. Sat. from 1. Closed Sun. (I-M) AE, DC, V.

**VILLAGE GREEN—531 Hudson St.** (255-1667). Dress up. American. Spices: rack of lamb, seared New

wegian salmon, roast squid. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Sun. from 7. Br. Sun. noon-3:30. Ent. nightly and Sun. Br. (E) AE, CB, DC, MC, V.

#### 14th-42nd Streets, East Side

**THE BACK PORCH—488 Third Ave.** at 33rd St. (685-3020). Casual. American. Spices: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11. Sat. to 11:30. Sun. 4:30-9. Br. Sun. noon-4. (M) AE, CB, DC, MC, V.

**CI—101 Park Ave.** at 41st St. (973-0101). Casual. Italian. Spices: trenette al pesto, veal marsala, veal piccata, chicken sorrentina. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-9:30. Ent. Mon.-Fri. Free D parking. Closed Sat.-Sun. except for private parties. (M) AE, CB, DC, MC, V.

**COURTARD CAFE—Doral Court Hotel, 130 E. 39th St.** (779-4739). Casual. American. Spices: fresh bocconcini, sweet garlic, roasted pepper on grilled bruschetta; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. Br. daily 6:30 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5:30-11. Private parties for 60-70. (M) AE, CB, DC, MC, V.

**CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave.** at 57th St. (692-5929). Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Br. Sun. 10:30 a.m.-3. Panist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

**EXTRA! EXTRA!—767 Second Ave.** at 41st St. (490-2900). Casual. American. Spices: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper fillet with spicy Yucatan seasoning. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Br. Sun. 11:30-4. D Mon.-Fri. 5:30-11. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**FRANK'S TRATTORIA—371 First Ave.** bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spices: ravioli fregate, angel hair with shrimp sauce, paglia fino papalina. No res. L daily 11 a.m.-3. D daily 4-11. (I) No credit cards.

**HSF—578 Second Ave.** at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spices: dim sum lunch, Hong Kong steak, seafood cantonese, lemon chicken. Res. sug. L daily 11:30 a.m.-3. D Mon.-Thu. 3-11:30. Fr.-Sat. to 12:30 a.m. Private parties for 50. (I-M) AE, CB, DC, MC, V.

**IDIZA—369 Lexington Ave.** at 41st St. (953-0432). Casual. Spanish/Continental. Spices: twin 16 lb. lobsters, 2½ lb. lobster. Res. sug. Open daily 11:30 a.m.-10:30. (M) AE, CB, DC, MC, V.

**INDIAN OVER II—913 Broadway.** bet. 20th-21st Sts. (685-5740). Casual. Indian. Spices: chicken chat, whole roasted fish in chutney, tikka mahani, and vegetable baryans, handi baryans. Res. nec. L daily noon-3. Br. Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11. Fr.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. (M) AE, CB, DC, MC, V.

**LA FORTUNA—16 E. 41st St.** (685-4890). Casual. North American. Spices: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 4-9:15. Private parties for 45. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**MUMFORDS—602 Second Ave.** at 33rd St. (889-0750). Casual. Regional American. Spices: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fr.-Sat. to 3 a.m. Br. till 4 a.m. Br. Sat.-Sun. 11:30 a.m.-4. (I) AE, MC, V.

**NICOLA PADRE—207 E. 34th St.** (889-3259). Formal. Italian. Spices: cannita da notte, mince, cornetto, seasonal specialties. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-9:30. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

**OYSTER BAR & RESTAURANT—Grand Central Terminal (493-6650).** Casual. American seafood. Spices: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**PORTOBELLO—34 Lexington Ave.** bet. 39th-40th Sts. (687-8195). Casual. North American. Spices: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

**STELLA DEL MARE—346 Lexington Ave.** bet. 39th-40th Sts. (687-4425). Dress up. Northern Italian. Spices: veal Stela, black pasta, salmon alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Ent. Mon.-Sat. from 6-10:30. Closed Sun. (M-E) AE, CB, DC, MC, V.

**TIME & AGAIN—116 E. 39th St.** (685-8887). Casual. American. Spices: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sautéed breast of chicken stuffed with herbéd goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30. Fr.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

**VIA VIO—560 Third Ave.** at 37th St. (573-6070). Casual. Northern Italian. Spices: farfalle al salmone, scampi all olio e limone, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. Br. Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3:30. Br. Sat.-Sun. 11:30-4. D daily 5:30-12:30 a.m. (M) AE, CB, DC, MC, V.

#### 14th-42nd Streets, West Side

**CADILLAC BAR—15 W. 21st St.** (645-7220). Casual. Tex/Mex. Spices: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.-Thu. noon-midnight. Fr. to 2 a.m., Sat. 4:30-2 a.m., Sun. to 11. Br. Mon.-Thu. to 2 a.m., Fr.-Sat. to 4 a.m., Sun. to midnight. (I-M) AE, MC, V.

**CELLAR GRILL—131 W. 34th St.** in Macy's lower level (967-6029). Casual. American. Spices: chicken potpie, pizza, Cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9. Sat.-Sun. to 8. (I) AE, CB, DC, MC, V.

**CHELSEA TRATTORIA ITALIANA—108 Eighth Ave.** (924-7780). Casual. Northern Italian. Spices: calamaretti, homemade agnolotti, scolloppio della casa. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-midnight. Closed Sun. (I-M) AE, CB, DC, MC, V.

**CIRELLA'S—400 W. 42nd St.** (564-0004). Casual. Traditional Italian. Spices: penne all'arrabbiato di mare, pizza ai funghi, cosentino di aglio olio e peperoncino, scaloppine alla francese. Res. sug. Open for L and D Mon.-Fri. 11:30 a.m.-11:30. Sat.-Sun. from 3. Private parties. Free parking with D 5-1 a.m. (M) AE, CB, DC, MC, V.

**DINO CASIRINI—132 W. 32nd St.** (695-7995). Dress up. Italian/Continental. Spices: veal Sorrentino, lobster. Res. sug. L Mon.-Sat. 11:45 a.m.-3:30. D Mon.-Sat. 3:30-9. Complete L and D. Closed Sun.-room for private parties. (I) AE, CB, DC, MC, V.

**FUSCO—358 W. 23rd St.** (620-4620). Casual. Northern Italian. Spices: brook trout sautéed with raisins, onion, celery and balsamic vinegar; sautéed ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br. Sat.-Sun. 11:30 a.m.-4. D Mon.-Fri. 5-midnight. Fr.-Sat. to 1 a.m. (M) AE, MC, V.

**HIDEAWAY—32 W. 37th St.** (967-8040). John Drew Barrymore's former townhouse. Dress up. Continental. Spices: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11. Fr.-Sat. to midnight. Complete D 5-10. Music Mon. Thu. 7-midnight. Fr.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

**ROULIERS—350 Fifth Ave.** at 34th St. (736-0124). Casual. American. Spices: foie gras, prosciutto, cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.-9. Bar till 2 a.m. (M) AE, CB, DC, MC, V.

**STAR BAY—169 Eighth Ave.** at 19th St. (627-6220). Casual. French/Mediterranean. Spices: pasta, seafood, caviar. Res. sug. Br. Sun. noon-3:30. D Sun.-Thu. 5:30-11. Fr.-Sat. to 12:30 a.m. Private parties for 100. (I-M) AE, CB, DC, MC, V.

**OLD HOLESTEAD—56 Ninth Ave.** bet. 14th-15th Sts. (242-5093). Casual. American. Spices: sirloin, 4½ lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45. Sat. 1-midnight. Sun. 1-10. Complete D. Valet parking from 5. (M) AE, CB, DC, MC, V.

**PAPARONA—822 Sixth Ave.** bet. 28th-29th Sts. (643-4320). Casual. Italian. Spices: fillet of sole Marbella. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11. Fr.-Sat. to midnight. Ent. Tue.-Sat. from 6. Private parties for 100. Closed Sun. (I-M) AE, CB, DC, MC, V.

# RESTAURANTS

**PERILIA-15 W. 20th St. (463-7890).** Casual. Greek. Spicy-grilled shrimp with herbs and lemon, charcoal grilled octopus in red wine marinade, rabbit stew, shalli kebabs. Res. nec. L Mon-Fri noon-3. D Mon-Thu. 6-11. Fri-Sat. to 11:30. Private parties for 15-25. Closed Sun. (M) AE, MC, V.

**SPEED LIMIT-154 W. 26th St. (645-8470).** Casual. Japanese. Spicy chicken broiled (chicken yakitori), lamborghini couatch (grilled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flourider in wine garlic sauce). Res. sug. L Mon-Fri noon-3. D Mon-Thu. 4-midnight. Thu-Sat. 4-11. Closed Sun. (M) AE, MC, V.

**SPO-DEE-0-DEE-565 W. 23rd St. at 11th Ave. (206-1990).** Casual. American. Spicy: barbecue shrimp, chicken and ribs. Res. sug. L Mon-Fri noon-3. D Wed-Mon. 6-10. Dancing 10-4 a.m. (M) AE, MC, V.

**WORLD YACHT CRUISES-Riverdale, Empress of New York, Duckies of New York, and Princess of New York, Cabaret-Pier 62, W. 23rd St. and the Hudson River (929-7090-8540).** Dress up. American-Continental. Spicy: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon-Sat. at noon Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. (E) AE, MC, V.

## 43rd-56th Streets, East Side

**ALAMO-304 E. 48th St. (759-0900).** Casual. Mexican/Texan. Spicy: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon-Fri noon-2. D Mon-Thu. 4-midnight. Private parties for 100. Ent. Thu. and Fri. 2-dr. fee. D parking for 6. Closed Sun. (I-M) AE, CB, DC, MC, V.

**ALFREDO-THE ORIGINAL OF ROME-534 St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3307).** Casual. Italian. Spicy: fettuccine Alfredo. Res. sug. L Mon-Sat. 11-10 a.m.-11:30 p.m. 12:30-3:00. (M) AE, CB, DC, MC, V.

**AMBASSADOR GRILL-1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014).** Dress up. French. Spicy: smoked tuna and eggplant terrine, fresh foie gras with warm apple and sauteed sauce, braised pike of venison, chestnuts and foie gras, sautéed salmon en croute in watercress and rising cream sauce. Res. sug. L Mon-Fri noon-2. D Mon-Fri noon-7:30 a.m.-Sun. to 10:30 a.m. L Mon-Fri noon-2, Sat. 11 a.m.-2. D daily 6-10:30. Champagne buffet Br Sun. 11:30 a.m.-3. Prix fixe L and D. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

**THE BARLEY RESTAURANT & TERRACE-111 E. 48th St., in the Hotel Inter-Continental (421-0836).** Jacket required. Continental. Spicy: file of beef with duck liver and merlot wine sauce. L duck with peach brandy glaze, sautéed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-Be) Afternoon tea Mon-Sat. 5:30-8. Ent. L Mon-Sat. 5:10-30 and Sun. Br. AE, CB, DC, MC, V.

**THE BOX TREE-250 E. 49th St. (758-8320).** Formal. Continental. Spicy: bini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce caise, vachera. Res. nec. L Mon-Fri noon-2. Br Sun. noon-2. D nightly 6-10:30. After-dinner 5 nightly 10:30-1 a.m. Private parties for 4-40. (E) AE, CB, DC, MC, V.

**BRASSERIE-100 E. 53rd St. (751-4840).** Casual. French/American. Spicy: choucroute Alsacienne, onion soup, cheese. B daily 6 a.m.-11 a.m. Br Sat.-Sun. 11-5. L Mon-Fri 11 a.m.-5. D daily 5-10. D daily 10-5 a.m. (M) AE, CB, DC, MC, V.

**CHEESE CELLAR-125 E. 54th St. (758-6565).** Casual. American. Spicy: pasta, sautéed hamburgers, salads, fondue. Open Mon-Thu. 11:30 a.m.-11. Fri to midnight. Sat. 5-midnight. (M) AE, CB, DC, MC, V.

**CHEZ LOUIS-1016 Second Ave., bet. 53rd and 54th Sts. (752-1400).** Dress up. French. Spicy: roast chicken, roasted wild mushrooms, garlic potato pie, fruit pie. Res. sug. L Mon-Fri 11:45 a.m.-3. D Mon-Sat. 6-midnight. Sun. 5-10. (M-Be) AE, CB, DC, MC, V.

**CHEZ VINO-220 E. 46th St. (867-1111).** Dress up. Canteen/Italian/Spanish. Spicy: duck skin, orange flavored beef or chicken, fillet of flounder stir-fried

with Chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private parties for 8-40. (E) AE, CB, DC, MC, V.

**CHRIST CELLA-160 E. 46th St. (697-2479).** Formal. American. Spicy: steak, chops, lobster, seafood. Res. sug. Open Mon-Thu. noon-10:30. Fri to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

**CINCO DE MAYO-45 Tudor City Pl. (661-5070).** Casual. Traditional Mexican. Spicy: alambres de camberones, carne asada, enchiladas. Res. sug. L Mon-Fri noon-3. D Mon-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

**CITY LUCK-127 E. 54th St. (832-3350).** Casual. Cantonese. Spicy: smog loong gai cube. Res. sug. L Mon-Fri 11:30 a.m.-3, Sat. noon-3. D Mon-Thu. 3-midnight. Fri-Sat. to 1 a.m. Sun. noon-midnight. Valet parking after 6. (E) AE, CB, DC, MC, V.

**DRAKE HOTEL-440 Park Ave., at 56th St. (421-0900).** Cafe/Suite: Casual. Continental/Swiss. Spicy: veal raised with roots or squash, kirsch-terste. Res. sug. B Mon-Sat. 7 a.m.-11 a.m. Sun. to 11:30 a.m. L Mon-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11 p.m. (M) Drake Bar: B Mon-Sat. 7-10:30. L Mon-Sat. 11 a.m.-2:30. Cocktails Sun-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

**FLOWER DINNER-856 Second Ave., bet. 45th-46th Sts. (479-4280).** Casual. Regional Chinese. Spicy: firepost, steamed ginger salmon steak, sesame chicken, seasonal dishes naturally seasoned. Res. sug. L Mon-Fri 11:30 a.m.-3. D Mon-Thu. 3-10:30. Fri to 11:30, Sat. noon-11:30. Sun. 1-10:30. (I-M) AE, CB, DC, MC, V.

**FOUR SEASONS-99 E. 52nd St. (754-9494).** Formal-International. Pool Room: L Mon-Fri noon-2:30. D Mon-Sat. 5-11:30. Complete pre-theater D 5-6:30. After-dinner D 10-11:15. Res. nec. L Mon-Fri noon-2. (E) Grill Room: Formal. International. Spicy: D of shrimp and corn cakes with ginger and cilantro, baked quail stuffed with oysters and sausage, ritz-fillet. L Mon-Sat. noon-2. D Mon-Sat. 5:30-11:30, desserts 10:30-midnight. Res. nec. Reduced-rate parking for 6. Private parties in the bar/lounge. Closed Sun. (E) AE, CB, DC, MC, V.

**IL WINESTELLO-14 E. 52nd St. (421-7568).** Formal-Northern Italian. Res. nec. L Mon-Sat. noon-2. D Mon-Thu. 5-11. Fri-Sat. to midnight. Closed Sun. (M) AE, DC, V.

**J. SUNDY DYNASTY-511 Lexington Ave. in the Hotel Lexington, at 48th St. (385-1200).** Casual. Hunan/Manchurian. Spicy: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30-3. D daily 5:30-10:30. Private parties for 10-60. Pianist nightly. (M) AE, DC, MC, V.

**JAKE-801 Second Ave., at 43rd St. (687-5320).** Dress up. American. Spicy: Cagan chicken and shrimp, lake's wellington, grillant. Res. sug. L Mon-Fri noon-2. D Mon-Sat. 5:30-10. Cocktails 5-midnight. Private parties for 10-100. Free parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

**LA COTE BASQUE-5 E. 55th St. (688-6525).** Formal. French. Spicy: cote de veau à la creme d'herbes fraiches, le cassoulet du Chef Toulousain, bay scallops sautees aux amandines. Res. sug. L Mon-Sat. noon-2:30. D Mon-Fri 6-10:30. Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

**LAFAYETTE-65 E. 56th St. (832-1565).** Formal. French. Spicy: lentil soup with lobster sausage, spit roasted haunch of venison with poivrade sauce, black bass and caviar topped with sardine butter in a beetroot juice. Res. nec. L Mon-Fri noon-2:30. D Mon-Fri 7-10:30. Sat. 6-10:30. Closed Sun. (E) AE, CB, DC, MC, V.

**LAURENT-111 E. 56th St. (753-7729).** Formal. French. Spicy: turbot aux coquilles, steak au poivre à l'armagnac, seasonal game. Res. nec. L Mon-Fri noon-3. D Mon-Fri 6-10:30. Sat. 5-11. Pre-theater D 5:30-6:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

**LE CHEVAL BLANC-145 E. 65th St. (599-8896).** 986-4729. Jacket required. French. Spicy: canard à l'orange, caré d'agneau bouquetiere. Res. sug. L Mon-Fri noon-3:30. D Mon-Sat. 5-10:30. Closed Sun. L and D. Closed Sun. (M) AE, CB, DC, MC, V.

**LE CYGNE-55 E. 54th St. (759-5944).** Formal. French. Res. nec. L Mon-Fri noon-2:30. D Mon-Fri 6-10. Sat. to 11. Closed Sun. (E) AE, DC, MC, V.

**LELLIO RISTORANTE-65 E. 54th St. (751-1555).** Formal. Italian. Spicy: spaghetti primavera, primo di pollo Valdostana, scollopine Castella. Res. sug. L Mon-Fri noon-3. D Mon-Thu. 3:30-10:30. Fri-Sat. to 11. Closed Sun. (M-Be) AE, CB, DC, MC, V.

**LE PERIGORD-405 E. 52nd St. (535-6344).** Formal. French. Spicy: confit de canard, mignon de veau, crepes soufflés. Res. nec. L Mon-Fri noon-3. D Mon-Fri 5:15-10:30. Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

**LITEE-249 E. 56th St. (753-2225).** Formal. French. Spicy: escalope de saumon à la moutarde, rognon de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue-Fri noon-2. D Mon-Sat. 6-10. Closed Sun. (E) AE, CB, DC, MC, V.

**MADRAS WOODLAND-308 E. 49th St. (759-2441).** Casual. Indian vegetarian/koher. Spicy: utthappam, masala dosa, bhatura and chenna curry. Res. sug. L Mon-Fri noon-2:45. D Mon-Fri 5-10:30. Sat. to 10:30. Closed Sun. (I) AE, CB, DC, MC, V.

**MUSANTARA-219 E. 44th St. (983-1919).** Casual. Indonesian. Spicy: ritz-fillet, shrimp curry with mixed vegetables, charcoal broiled red snapper with sweet and pungent sauce. Res. sug. L Mon-Fri noon-3. D Mon-Sat. 6-11. Closed Sun. (M) AE, DC, MC, V.

**PALM-837 Second Ave., at 45th St. (687-2953).** Casual. American. Spicy: steak, lobster. Open Mon-Fri noon-10:45. Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

**PISCES-60 E. 54th St. in the Hotel Elvay (753-4441).** Jacket required. Greek/seafood. Spicy: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon-Fri noon-10. Sat. 5-10. Closed Sun. (M) AE, CB, DC, MC, V.

**THE RENDEZVOUS-21 E. 52nd St. in Omni Berkshire Place (753-5970).** Dress up. French/continental. Spicy: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon-Fri 6:30-10:30. L Mon-Sat. 6-10:30. D 10:30-12:30. Champagne Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

**SAN GIUSTO-935 Second Ave., bet. 49th and 50th Sts. (319-0000).** Jacket required. Northern Italian. Spicy: risotto alla Adriatica style, veal and pork, Venetian style, risotto with truffles. Res. sug. L Mon-Fri noon-3. D Mon-Thu. 5-11. Fri-Sat. to 11:30. Closed Sun. (M) AE, DC, MC, V.

**SCARLETT-34 E. 52nd St. (753-2444).** Jacket required. Italian. Spicy: agnolotta caldo, pappardelle con carciofi, pollo contadino, salmuccia Napoletana. Res. nec. L Mon-Fri noon-3. D Mon-Thu. 5:30-10:30. Fri-Sat. to midnight. Closed Sun. (M-Be) AE, CB, DC, MC, V.

**SCOOOP-210 E. 43rd St. (682-0413).** Dress up. Northern Italian/American. Spicy: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon-Fri 11:30 a.m.-3. D Mon-Fri 3-10:30. Sat. 5-11. Private parties for 10-100. Closed Sun. (M) AE, CB, DC, MC, V.

**SHINJANAI-280 Park Ave., on 48th St. (661-3915).** Dress up. Japanese. Tatami and Western setting. Res. sug. L Mon-Fri 11:30 a.m.-2:30. D Mon-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

**SMITH & WOLLENSKY-Third Ave. and 49th St. (753-1530).** Dress up. American. Spicy: 18-oz. steak, 4 to 5-lb. lobster. Res. sug. Open Mon-Fri noon-midnight. Sat.-Sun. 5-midnight. (M) AE, CB, DC, MC, V.

**TANG'S CHARHIT-236 E. 53rd St. (355-8696).** Casual. Chinese. Spicy: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger crisp. Res. sug. L Mon-Fri 11:30-3. Sat.-Sun. noon-5. D Sun-Thu. 5-11. Fri-Sat. to midnight. Private parties for 10-30. (M) AE, CB, DC, MC, V.

**TASTE OF THE APPLE-1000 Second Ave., at 53rd St. (751-1445).** Casual. American. Spicy: cheese burger, Italian burger, middle eastern burger, potato skins. Open Sun-Thu. 11 a.m.-1 a.m. Fri-Sat. to 2 a.m. Also 283 Columbus Ave., at 73rd St. (875-8892). Open Sun-Thu. 11 a.m.-midnight. Fri-Sat. to 1 a.m. (I) AE, CB, DC, MC, V.

**TORREMOJONES—230 E. 51st St.** (755-1852). Casual. Spanish/Continental. Spets: arrachera de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11. Fri.-Sat. to midnight. Ent. Tue.-Sat. evens. Closed Sun. (M) AE, CB, DC, MC, V.

**TRATTORIA—Pan Am Bldg., at 45th St.** (661-309). Casual. Italian. Spets: pasta, homemade pizza and ice cream, cappuccino. L Mon.-Sat. 11:30 a.m.-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. (I) AE, CB, DC, MC, V.

**WALDORF-ASTORIA—361 Park Ave., bet. 49th-50th Sts.** (255-3003). Bull and Bear. Jacket required. American. Spets: prime beef, fresh seafood. Res. nec. L daily noon-5. D daily 5-10.5. Fresh 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant and Cocktail Lounge. Jacket required. Continental/nouvelle. Res. nec. B Mon.-Fri. 6:30 a.m.-10:30 a.m. Sat. 7:30 a.m.-10:30 a.m. Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. 11 a.m.-2:45. Ent. Cok. Poster's own piano Tue.-Sat. 6-2 a.m. Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tue. a.m. 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. Cocktails 2:30-5:30. L Mon.-Fri. noon-2:30. Sat.-Sun. 7 a.m.-11:30 a.m. Sun. to noon. L Mon.-Sat. 11:30 a.m.-3:30. Sun. noon-5. D 5-9:30. Complete D. 5 to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

## 43rd-56th Streets, West Side

**ADRIENNE—700 Fifth Ave., at 55th St.** (In the Peninsula. 247-2200). Formal. Mediterranean/French. Spets: lobster lasagna with asparagus points and coriander, veal chop en cocotte, panella of pigeon with almonds in phylo. Res. nec. B Mon.-Fri. 7-10. Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30. Sat.-Sun. to 3. D Mon.-Sat. 6-10:30. (E) Le Biscuit d'Adrienne: Casual. French. Spets: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.-Fri. noon-3:30. D Mon.-Fri. 7-midnight. Sun.-Sun. from 6. (M) AE, CB, DC, MC, V.

**ALONGUIN—59 W. 44th St.** (840-6800). Jacket required. Two dining rooms. Continental. Res. nec. L noon-3. D Mon.-Sat. 5:30-9:30. Sun. 6-11. B Sun. noon-2:15. Late 5 buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

**ARQUIV—13 W. 54th St.** (307-7311). Atrium. Formal. Scandinavian. Spets: smorgasbord plate, gravlax, poached salmon with dill sauce, Aspic venison, brambleberry sorbet. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. (E) Cafe: Informal. Spets: smorrebrod, Scandinavian 'home cooking.' L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Closed Sun. (M) AE, MC, V.

**THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St.** (881-3580). Dress opt. Steakhouse. Spets: guaranteed prime beef, fresh fish, lobster. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 4:30-10. Pre-theater D 4:30-6. Closed Sat.-Sun. Free D parking. (M) AE, CB, DC, MC, V.

**AU TUNNEL—250 W. 47th St.** (575-1223). Casual. French. Spets: nousette de veau, trépes à la mode de Caen. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. AE, MC, V.

**BARBETTA—321 W. 46th St.** (246-9171). Formal. Northern Italian. Spets: field salad Pirmontese, agnello, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E) AE, CB, DC, MC, V.

**BENIHANA OF TOKYO—47 W. 56th St.** (581-0930). Casual. Japanese steakhouse. Dish: prepared hibachi table, Rocky's choice, Benihana surf and turf. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Thu. 5:30-11. Fri.-Sat. to midnight. Sun. 5-11. Also 120 E. 56th St. (593-1627). (M) AE, CB, DC, MC, V.

**CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts.** (245-7190). Casual. Mexican. Spets: margaritas, churichigos, fajitas, combination platters. Res. nec. L Mon.-Fri. noon-4. B Fri.-Sat. 4-8. D Mon.-Fri. 4-midnight. (I) AE, CB, DC, MC, V.

**CENTURY CAFE—132 W. 43rd St.** (398-1988). Casual. American. Spets: cherry smoked fish mignon with horseradish sauce, seafood gumbo, grilled Japanese

tuna, fresh oysters, clams and fish daily. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m. Sun. noon-11. Bar all 3 a.m. nightly. Private parties for 300. (M) AE, CB, DC, MC, V.

**CHARLEY '93—33 W. 48th St.** (582-7141). Casual. Irish pub style. Spets: Irish stew, hot roast beef. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sausage and counter Sat. 11:30 a.m.-7. Closed Sun. (M) AE, CB, DC, MC, V.

**CHEZ NAPOLÉON—361 W. 50th St.** (265-6980). Casual. French. Spets: lapin Marguette, bouillabaisse, choucroute, steak au poivre. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-10:30. Fri.-Sat. to 11. Closed Sun. (I-M) AE, CB, DC, MC, V.

**DORSET—36 W. 54th St.** (247-7300). Dorset Room: Dress opt. French/American. Spets: rack of lamb, poached salmon with hollandaise sauce, Dover sole seared. Res. nec. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. B Sun. 11:30-3. (M) Bar Cafe Casual: French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

**FRANKIE AND JOHNNIE'S—269 W. 45th St.** (977-0494). Casual. American. Spets: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.-Sat. 4:30-11:30. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

**FRENCH SHACK—65 W. 55th St.** (246-5126). Casual. French. Spets: soft-shelled crabs, duck Normande, côte de veau aux chênottes. Res. nec. L daily noon-3. D Mon.-Fri. 5-11. Sat. to 11:30. Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

**GRAND SEA PALACE—346 W. 46th St.** (265-8133). Casual. Thai/seafood. Spets: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. nec. L Tue.-Sat. 11:45-3:30. D Tue.-Sat. 4:30-midnight. Closed Mon. (M) AE.

**HO HO—131 W. 59th St.** (246-3256). Casual. Classic Chinese. Spets: Mandarin. L Mon.-Sat. 11:30 a.m.-2. D Sun.-Thu. 4-midnight. Fri.-Sat. to 1 a.m. Complete L and D. Discount parking from 5-midnight. (I) AE, CB, DC, MC, V.

**HURLEY'S—1240 Sixth Ave., at 49th St.** (765-8981). Dress opt. American. Spets: steak, fresh seafood. Res. nec. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

**IKOMA—142 W. 49th St.** (398-9049). Casual. Japanese. Spets: tempura, sukiyaki, sushi. Res. nec. L daily noon-3. D daily 5-11:30. Also 345 E. 54th St. 345 Broadway, bet. 50th-51st Sts. (315-3808). (M) AE, CB, DC, MC, V.

**KING OF THE SEA—408 Seventh Ave., bet. 52nd-53rd Sts.** (757-3522). Casual. Seafood. Spets: bouillabaisse, Maryland crab cakes with Cajun sauce, sautéed or broiled English Dover sole. Res. nec. L Mon.-Fri. noon-4. D daily 4-11:15. Pleasant nightly from 6 p.m. (M) AE, CB, DC, MC, V.

**LA BONNE SUITE—48 W. 55th St.** (586-7650). Casual. French bistro. Spets: French hushers, crêpes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

**LA CARAVELLE—33 W. 55th St.** (586-4232). Jacket and tie required. French Classical. Spets: quenelles de brochet homardine, côte de veau Normande, soufflé glacé ou au palme. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theater D 5:30-6:30. Closed Sun. (E) AE, CB, DC, MC, V.

**LA RESERVE—4 W. 49th St.** (247-2993, 2995). Formal. French. Spets: fricassée of snails with wild mushrooms, salmon and sole mouton, médaillons de veau with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (M) AE, DC, MC, V.

**LA RIVISTA—313 W. 46th St.** (245-1077). Casual. Italian. Spets: garganelli alla romagnola, cosciotto alla bolognese, brodetto di pesce alla abruzzese. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

**LA VERANDA—163 W. 47th St.** (391-0905). Jacket required. Nouvelle Italian. Spets: stuffed beefsteak of capon, scampi Veranda, 30 different kinds of pasta. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

**LE BERNARDIN—155 W. 51st St.** (489-1515). Formal. French/seafood. Spets: carpaccio cana, baked sea urchins, roast pork fish with spicy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30. Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

**LES PYRENEES—251 W. 51st St.** (246-0044, 246-0373). Dress opt. French. Spets: coquilles St. Jacques. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Sun. 4-10. Spets: pre-theater D 5-9. Reduced rate parking after 5. Private parties for 150. (M) AE, CB, DC, MC, V.

**MARRIOTT MARQUEL—1535 Broadway, at 45th St.** (204-8900). J.W.'s Formal. Continental. Res. nec. L Tue.-Fri. 11:30-2. D Tue.-Thu. 7-10. Fri.-Sat. to 11:30. Pre-theater D Tue.-Thu. 5:30-7. (M) The View: Formal. International. Res. nec. B Sun. 10:30 a.m.-2:30. Wed. from 11:30 a.m. D Mon. Tue. and Thu. 5:30-midnight. Wed., Fri. and Sat. from 5. Sun. 6-11. (E) AE, CB, DC, MC, V.

**PRISTY—236 W. 56th St.** (247-3491, 247-3495). Jacket req. Italian. Spets: veal rollatone, marsala, penne Romano. Open Tue.-Thu. Sun. 11:30-1:30. Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, MC, V.

**RAGA—57 W. 48th St.** (757-3450). Casual. Indian. Spets: lobster malabar, gohst vindaloo, murg ke tikke. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. Buffet L and pre-theater D. Free D parking. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

**RAINBOW ROOM—RCA Building, 30 Rockefeller Pl.** (632-5000). Formal. Continental. Spets: pigeon en cocotte, lobster thermidor, rosmolli Bontoni. Res. nec. B Sun. noon-2. D Tue.-Thu. 5 a.m.-Fri.-Sat. to 2 a.m. Sun. 5:30-10:30. Dancing. Private parties. Closed Sun.-Mon. (E) The Rainbow Promenade: Jacket required. Continental. Spets: trio of American cuisine with brissole, steak tartare, tortellini of spinach and garlic chives. Open Mon.-Thu. 3 Fri.-Sat. 3-2 a.m. Sat. noon-2 a.m. Sun. 4-11. B Sun. 11:30-3. (I-M) AE.

**ROMEO SALTA—30 W. 56th St.** (246-5772). Jacket required. Northern Italian. Spets: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. (E) AE, CB, DC, MC, V.

**SAN MARCO—36 W. 52nd St.** (246-5349). Jacket required. Northern Italian. Spets: rappa di pesce, paglia e fieno, veal magenta. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Free D parking after 5. Closed Sun. (M-E) AE, CB, DC, MC, V.

**STARKE DELICATESSEN—434 Seventh Ave., bet. 53rd-54th Sts.** (245-7850). Casual. Spets: smoked and cured parma, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) No credit cards.

**"21" CLUB—21 W. 52nd St.** (382-7000). Formal. American/Continental. Spets: "21" burger, chicken hash, Cobb salad. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 20-150. Closed Sun. (E) AE, CB, DC, MC, V.

**VICTOR'S CAFE/SPANISH—236 W. 52nd St.** (586-7714). Casual. Cuban/Spanish. Spets: toasts crabs, roast suckling pig, paella, black bean soup. Res. nec. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. (M) AE, CB, DC, MC, V.

## 57th-60th Streets

**ANKAR—475 Park Ave., bet. 57th and 58th Sts.** (838-1717). Casual. North Indian. Spets: chicken ginger kebabs, lamb panader, palak paneer. Res. nec. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 236 E. 49th St. (755-1000). L daily noon-3. D Sun.-Thu. 5:30-11. Fri.-Sat. to 11:30. (M) AE, CB, DC, MC, V.

**ARIZONA 206—206 E. 60th St.** (838-0440). Casual. Southwestern American. Spets: chili rubbed chicken with sweet corn ragù, cornmeal pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblanos. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Sun. 5-10. (M-E) AE, CB, DC, MC, V.

**BRIVE—405 E. 58th St.** (838-9393). Formal. French. Spets: calf's liver Dodin-Bouffant, venison chop with sweet fruits and vegetables, mosaic of seabass and

# RESTAURANTS

locks. Res. rec. D only Tue-Sun. 6-10:30. Closed Mon. (E) AE, DC, MC, V.

**DANWT-210 E. 58th St. (265-7855).** Casual, Indian. Spelt: Madhur Jaffrey's pattani masal, aash, bhut, baked eggplant. Res. sug. L Mon-Sat 11:30 a.m.-3. D Sun-Thu. 5:30-11. Fri-Sat to 11:30. Private parties for 80. (M) AE, CB, DC, MC, V.

**FELDIA-243 E. 58th St. (758-1479).** Jacket required. Northern Italian. Spelt: pasance Isiriana, quail with polenta, risotto amiraglia. Res. sug. L Mon-Fri noon-3. D Mon-Sat 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

**LE PATIO-118 W. 57th St. in the Parker Meriden (245-5000).** Casual. French country. Spelt: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet Br Mon-Sat 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L Mon-Sat noon-2:30. Cocktails daily 3-4 a.m. Jazz Br Sun. noon-3. (M) AE, CB, DC, MC, V.

**LE STEAK-189 Second Ave., bet. 57th-58th Sts. (421-9277).** Dress up. French-style bistro. Spelt: steak swordfish. D daily 5:30-11. Complete D. (M) AE, DC, MC, V.

**LE TRAIN BLEU-1000 Third Ave., at 59th St., in Bloomingdale's (705-2108).** Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon-Sat 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

**THE MANHATTAN OCEAN CLUB-57 W. 58th St. (371-7777).** Jacket required. Seafood-splish, fish lobster. Open Mon-Fri. noon-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

**MAURICE-118 W. 57th St., in the Parker Meriden (245-7788).** Formal. French. Spelt: salmon en papillote with ragout of leeks and truffles, pheasant with lentils, chocolate entremet with three sauces. Res. sug. D daily 5:30-10:30. Pre-theater 3:30-6:30. (E) AE, CB, DC, MC, V.

**MONRODIA-5 E. 59th St. (935-3134).** Formal. American/French. Spelt: fried oyster stew, braised red snapper with spinach and lemon, rack of lamb with mustard greens, chocolate dacquoise. Res. rec. L Mon-Fri. noon-2. D Mon-Sat 6-10:30. Private party room for 30. Closed Sun. (E) AE, MC, V.

**THE NEW YORK DELICATESSEN-104 W. 57th St. (541-8320).** Casual. Jewish-American deli. Spelt: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (L-M) AE, DC.

**PARK ROOM-36 Central Park South, in the Park Lane (371-4000).** Jacket required. Continental. Spelt: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon-Sat noon-3. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue-Sat. (M) AE, CB, DC, MC, V.

**PETROSSIAN-182 W. 58th St. (265-2214).** Jacket required. French. Spelt: raviolis of lobster with spinach and sautéed legumes fondants, Petrossian "steaks." Res. rec. L Mon-Sat 11:30 a.m.-3:30. Br Sat-Sun 11:30 a.m.-3:30. D daily 5:30-midnight. Pre-theater D 5:30-7:30. Post-theater D 10:30-1 a.m. (E) AE, CB, DC, MC, V.

**PLAZA HOTEL-Fifth Ave. and 59th St. (759-3000).** Edwardian. Formal. Continental. Res. rec. B Mon-Sat 7 a.m.-10:30 a.m., Sun 8 a.m.-10 a.m. L Mon-Fri. noon-2:30. Br Sat-Sun noon-3. D Tue-Thu. 5:30-10. Fri-Sat to 10:30. Pianist Tue-Sat. (M-E) Oak Room: Dress up. L Mon-Fri. noon-3. D Mon 6-10. Tue-Sat 6-midnight, Sun 11 to 11. Pianist. Oak Bar: Casual. Sandwich menu Mon-Sat 11 a.m.-2 a.m., Sun noon-2 a.m. Oyster Bar: Casual. Seafood. Res. up. Open Mon-Sat 11:30 a.m.-4 a.m., Sun. from noon. (M-E) Palm Court: Dress up. Continental. Res. rec. B Mon-Fri. 7:30 a.m.-11:30 a.m., Sat 8 a.m.-11 a.m. L Mon-Sat noon-2:30. Br Sun 11 a.m.-2:45. Tue-Sat 3:30-6:30. Sun 4-6. D Mon-Sat 6-1 a.m., Sun. to midnight. (E) AE, CB, DC, MC, V.

**REBORN-502 Park Ave., bet. 59th-60th Sts. (826-0990).** Jacket and tie required. French. Spelt: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux légumes, le pavé au choucroute au coulis de menthe. Res. rec. D Mon-Sat 7:30-midnight. Disco dancing from 11. Closed Sun. (E) AE, CB, DC, MC, V.

**ROSA MEXICANA-1063 First Ave., at 58th St. (753-7407).** Casual. Classic Regional Mexican. Spelt: open grill, antojitos. Res. rec. Prix fixe L Mon-Sat noon-3:30. Prix fixe buffet Br Sun. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

**THE RUSSIAN TEA ROOM-150 W. 57th St. (265-0947).** Jacket required for D only. Russian. Spelt: blinis, shish, chuker, Kase. Res. sug. L Mon-Sat 11:30 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

**SAN DOMINGO-240 Central Park South. (265-5959).** Formal. Italian. Spelt: shrimp and beans with Tuscan olive oil, uovo in ravioli, macanudo duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. rec. L Mon-Sat 11:45 a.m.-2:30. D daily 5:45-11. Private parties for 40. (E) AE, CB, DC, MC, V.

**TONY ROMA'S-400 E. 57th St. (421-8185).** Casual. American. Spelt: barbecued ribs, chicken, loaf of onion rings. L Mon-Sat 11 a.m.-4. D Sun-Thu. 4-1:20 a.m., Fri-Sat 4-3:20 a.m. Pianist Tue-Sat. (E) AE, CB, DC, MC, V.

**TOP OF THE PARK-W. 60th St. and C.P.W., top of the Guin + Western Bldg. (373-7273).** Jacket required. International. Res. rec. D Mon-Fri 5-10. Sat. to 10:30. Prix-fixe and à la carte menu. Closed Sun. (M) AE, CB, DC, MC, V.

**VIA MILA-55 E. 59th St. (753-8081).** Casual. Italian. Spelt: broiled Florida red snapper, veal Sorentino, chicken Valdostana, fettuccine verde. Res. sug. L Mon-Sat 11 a.m.-3:30. D Mon-Sat 5-11. Closed Sun. (M) AE, DC, MC, V.

**YELLOWFINGER'S-200 E. 60th St. (751-8613).** Casual. Californian/Italian buffet. Spelt: f.g.eccia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon-Sat noon-1 a.m., Sun. to midnight. (M) AE, CB, DC, MC, V.

## Above 60th Street, East Side

**ADAM'S RIB-138 First Ave., at 72nd St. (535-2112).** Dress up. American. Spelt: Caesar salad, prime rib, veal chop, lobster tail. Res. sug. L Mon-Sat noon-3:30. Br Sat-Sun noon-3:30. D daily 5-10. S daily 10-midnight. Private parties for 75. (M) AE, CB, DC, MC, V.

**ALO ALO-1030 Third Ave., at 61st St. (838-4343).** Casual. Northern Italian. Spelt: gnocchi Aurora, Milanesa con endivia al ferri, carpaccio angula e grana. Res. sug. L and D daily 11:30 a.m.-2 a.m. (M) AE, CB, DC, MC, V.

**ANDRÉE'S CAFÉ CROCODILE-354 E. 74th St. (249-6619).** Casual. Mediterranean. Spelt: fisherman's chausson with horseradish mayonnaise, squash stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, cocous. Res. rec. D only Tue-Sun. 5:30-11. Private parties for 16-24. Closed Mon. (M) AE.

**AUNTIE YUAN-1191A First Ave., bet. 64th-65th Sts. (764-4040).** Casual. Chinese. Spelt: Peking duck, crystal prawns, lobster soup, steamed salmon with commander and scallops. Res. sug. L daily noon-4. D daily 4-midnight. (M) AE, CB, DC.

**BORDER CAFÉ USA-244 E. 79th St. (535-4347).** Casual. Southwestern American. Spelt: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stamper platter including nachos, spicy chicken wings. D daily 5-midnight. Br Sat-Sun 11:30 a.m.-4:30. (M) AE, CB, DC, MC, V.

**CAFÉ PIERRE-The Pierre, 2 E. 61st St. (940-8185).** Formal. French. Spelt: langouste with spinach and basil, rack of lamb with turnip gratin, roast file of turbot with endive merlot, warm apple charlotte with calvados. Res. sug. B daily 7 a.m.-11 a.m. L Mon-Sat noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon-Sat 6-7. Pianist daily 4-4 a.m. The Rotunda: English afternoon D daily 4-6:30. (M) AE, CB, DC, MC, V.

**CARANDA IV-1536 Third Ave., at 88th St. (876-8838).** Casual. Mexican. Spelt: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat-Sun noon-4. D daily 4-midnight. (E) AE, CB, DC, MC, V.

**CARLYLE HOTEL-76th St. and Madison Ave. (744-1600).** Café Carlyle: Formal. Buffet L Mon-Sat noon-3. Buffet Br Sun. noon-3. Carlyle Restau-

rant: Jacket required. French. B Mon-Sat 7 a.m.-10:30 a.m., Sun 8 a.m.-10 a.m. L Mon-Sat noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E) Bernheim Bar: Cocktails daily noon-1 a.m. Gallery: Tea daily 3:30-5:30. (E) AE, CB, DC, MC, V.

**CHATELAIN-1703 Second Ave., bet. 88th and 89th Sts. (334-8103).** Casual. Italian. Spelt: veal chop, carpaccio romano, Norwegian salmon. Res. sug. L Mon-Fri. noon-3. D daily 5:30-2 a.m. Pianist Tue-Sat from 11. Private parties. (M) AE, MC, V.

**FIORILLA-1081 Third Ave., bet. 63rd-64th Sts. (838-7570).** Casual. Italian. Spelt: duck ravioli with porcini, mixed seafood grill, veal chop à la Milanesa. Res. sug. L Mon-Sat noon-4. Br Sun. noon-4:30. D Mon-Sat 4-4-midnight, Sun. to 11. Private parties for 20-200. (M) AE, MC, V.

**FRIDAY'S-1152 First Ave., at 63rd St. (832-8512).** Casual. American. Spelt: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun-Thu. 11:30 a.m.-1 a.m., Fri-Sat to 3 a.m. Br Sat-Sun 11:30 a.m.-4. (E) AE, CB, DC, MC, V.

**HUBERT'S-575 Park Ave., at 63rd St. (826-5911).** Formal. American. Spelt: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. rec. L Mon-Fri. noon-2. D Mon-Sat 6-10. Closed Sun. (E) AE, MC, V.

**I. MONELLO-1460 Second Ave., at 76th St. (535-9310).** Jacket required. Northern Italian. Spelt: langouste fiorentina, pollo alla Toscana. Res. sug. L Mon-Sat noon-3. D Mon-Sat 5-11. Fri-Sat to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

**I. POSTO-1378 Third Ave., bet. 78th and 79th Sts. (734-0075).** Dress up. Northern Italian. Spelt: seasonal game, penne alla Fiorentina, scallopini con finighi porchini, fegato di vitello alla buona sauce e salsa. Res. sug. L daily noon-4. D daily 5-midnight. (M) AE, DC, MC, V.

**I. VALLETTO-133 E. 61st St. (838-3939).** Formal. Italian/Abruzzese. Spelt: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. rec. L Mon-Fri. noon-2:30. D Mon-Sat 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

**JACQUELINE'S-132 E. 61st St. (838-4559).** Jacket required. French/American. Spelt: Jacqueline's specialties, champagne, venison with cranberries, fresh seafood, crispy duck with Florida tangieries. Res. sug. L Mon-Fri. noon-3. D Mon-Sat 6-11:30. Bar till 11:30 a.m. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

**JOHN CLANCY'S EAST-206 E. 63rd St. (752-6666).** Dress up. American/seafood. Spelt: lobster American, swordfish grilled over mesquite. Res. rec. D Mon-Sat 6-11:30. Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.

**LE CIRQUE-58 E. 65th St. (794-9252).** Formal. French. Spelt: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce crûtes. Res. rec. L Mon-Sat noon-3. D Mon-Sat 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

**LE RENEE-37 E. 64th St., in the Plaza Athénée (734-9100).** Jacket and tie required. French. Spelt: rack of veau en croûte crûte aux fines herbes, red snapper poêlé crème au safran, saumon grillé au flan de champignons. Res. rec. B daily 7 a.m.-10 a.m. L daily noon-2. D daily 6-10:30. (E) AE, CB, DC, MC, V.

**LION'S ROCK-316 E. 77th St. (988-3610).** Dress up. American-continental. Spelt: spicy shrimp, Maryland crabcakes with warm sauce, chicken liver with honey mustard sauce. Res. sug. L Mon-Fri 11:30 a.m.-2:30. D daily 6-midnight. Br Sat-Sun 11:30 a.m.-3. Private parties. (M) AE, CB, DC, MC, V.

**L'OMNIBUS DE MAXIM'S-21 E. 61st St. (980-6988).** Casual. French. Spelt: salade de volaille d'ajonjolie, moules marinière, poillard de veau grillé au basilic, moules de mer de France au veau au jus, saumon fager l'omnibus. Res. sug. L and D daily noon-11. Private parties 40-125. (M) AE, CB, DC, MC, V.

**MAXIM'S-680 Madison Ave., at 61st St. (751-5111).** Formal Tue-Fri., black tie Sat. French. Spelt: salade de cailles au foie gras, salade de langoustines et homard aux poisses d'épauvalles, sallongue force à la crème de basilic. Res. sug. D Tue-Sat 6-2 a.m.

Dancing Tue-Sat. Private parties for 10-400. Closed Sun. and Mon. (E) AE, CB, DC, MC, V.

**METRO—23 E. 74th St.** (229-3003). Dress opt. American. Spcls: breakfast buffet with red caviar and poached eggs, grilled salmon with ginger dressing, clay pot roasted chicken. Res. 1 Mon.-Fri. noon-2:30. Br. Sun. noon-3:30. D. Mon.-Sat. 6-11:30. (E) AE, DC, MC, V.

**MUMBLE—1491 Second Ave.**, at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz lamb burger, broiled fresh fish, pasta. No res. L and D Sun.-Thru. 11:30 a.m.-2 a.m. Fri.-Sat. 11:30 a.m.-4 a.m. Br. Sat. 11:30 a.m.-noon. Also 1622 Third Ave., at 91st St. (427-4355). (E) AE, MC, V.

**NICKELS—227 E. 67th St.** (794-2331). Casual. American-Italian. Spcls: prime aged sirloin steak, chops, lobster, fresh fish, spa cuisine. Res. sug. D. daily 5-11. Piano bar (M) AE, DC, MC, V.

**PARRIA—1404 Third Ave.** (535-3528). Casual. Northern Italian. Spcls: homemade pasta. Res. nec. D. daily 5-12:30. (M) AE.

**PICCOLO MONDO—1269 First Ave.**, bet. 64th-69th Sts. (289-3141). Formal. Northern Italian. Spcls: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight. Sat. from noon. Parking. Closed Sun. (M) AE, CB, DC, MC, V.

**POLAR GROUNDS—1472 Third Ave.**, at 83rd St. (570-5593). Casual. American. Spcls: steaks, variety of pasta and chicken dishes. Br. Sat.-Sun. noon-2. D daily 4-2 a.m. (M) AE, CB, DC, MC, V.

**THE POLLO—640 Madison Ave.**, at 69th St. (535-9141). Formal. American. Spcls: seared salmon with cornarito salad, house smoked quail with yellow fin tomato salad, Pacific salmon in horseradish crust. Res. sug. D daily 7 a.m.-10 a.m. Br. Sat.-Sun. noon-3. L daily noon-2:30. D daily 6-10. (E) AE, CB, DC, MC, V.

**THE POST HOUSE—28 E. 63rd St.** (935-2888). Jacket required. American. Spcls: venison chit, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.-Fri. noon-6:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

**RASCALS 69th STREET—1286 First Ave.**, at 69th St. (724-2823). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4:45-5 a.m. Br. Sun. 11:30 a.m.-5. Music nightly from 9 (I) AE, MC, V.

**THE RAVELLED SLEEVE—1387 Third Ave.**, at 78th St. (626-8814). Casual. American/Continental. Spcls: rack of lamb, confit of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.-Sat. 5:30-11:30. Sun.-Mon. to 10:30. Br. Sun. 11:30-3:30. Pianist Mon.-Sat. and Br. (M) AE, DC, MC, V.

**REGENCY HOTEL—540 Park Ave.**, at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. L daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br. Sun. noon-3. (E) AE, CB, DC, MC, V.

**RUPPERT'S—1662 Third Ave.**, at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thru. 5-midnight. Fri.-Sat. to 1 a.m. Cocktails 4-7 mid. live from 8. Pianist Mon.-Sat. Br. Sun. 11:30 a.m.-4. Sun. from 11 a.m. Ent. Private parties. (M) AE, DC, MC, V.

**SHON OF THE DOVE—1110 Third Ave.**, at 66th St. (861-889). Formal. American/French. Spcls: duck confit with garlic soup, casserole of oysters and lobster, bass with crisp and soft leeks, veal medallions with braised carrots. Res. sug. L Tue.-Sat. noon-2:30. Br. Sun. 11:45 a.m.-3. D daily 3:30-10. Pianist. Private parties for 80 (E) AE, CB, DC, MC, V.

**SZECHUAN WOOD—1694 Second Ave.**, bet. 87th-90th Sts. (414-2700). Casual. Szechuan/Hunan. Spcls: au bon appet shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thru. noon-11. Br. Sat. to 11:30. Sun. 2-11. (E) AE, MC, V.

**VOULEZ-VOUS—1462 First Ave.**, at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.-Fri. 11:30 a.m. Br.

Sun. 11:30-4. D daily 5:15-midnight. (M) AE, CB, DC, MC, V.

## Above 60th Street, West Side

**BORDER CAFE USA—2637 Broadway.**, at 100th St. (779-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stamper plate including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.-Fri. noon-4. Br. Sat.-Sun. noon-4. D daily 5-midnight. (M) AE, DC, MC, V.

**CAFE DES ARTISTES—1 W. 67th St.** (877-3508). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br. Sat. noon-3. Sun. 10-3. D Mon.-Sat. 5:30-12:30 a.m. Sun. 5-11. (M-E) AE, CB, DC, MC, V.

**CAMEOS—169 Columbus Ave.**, bet. 67th-68th Sts. (876-2284). Casual. American. Spcls: grilled quail with egg and eggplant, sweet corn chowder, grilled jumbo scallops in saffron cream lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.-Fri. noon-3. Br. Sat. noon-3. Sun. 11:30 a.m.-4. D Mon.-Sat. 5:30-11:30. Sun. 6-10. Pianist Mon.-Sat. and Br. Sun. (M) AE, MC, V.

**CARAMBA III—2567 Broadway.**, at 96th St. (794-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br. Sat.-Sun. noon-4. D daily 4-midnight. (E) AE, CB, DC, MC, V.

**CAVALIERE—108 W. 73rd St.** (799-4282). Casual. Northern Italian. Spcls: chicken salmoccia, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br. Sat.-Sun. noon-4. D Sun.-Thru. 4-midnight. Fri.-Sat. to 1 a.m. Private parties for 50. (M) AE, CB, DC, MC, V.

**CHARBANT—625 Columbus Ave.**, bet. 90th-91st Sts. (724-9144). Casual. Continental. Spcls: beefsteak, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.-Fri. noon-4. Br. Sat.-Sun. 11-4. D daily 5-midnight. Pianist Tue.-Sat. and guitarist Sun. (M) AE, MC, V.

**CONSERVATORY—45 Central Park West.**, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cagney salmon, junco fruita de mare, grille of chicken. D daily 4 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Pre fixer Br. Sun. noon-4:30. D daily 4-midnight. Pre-theatre D 5-7. Ent. (M) AE, CB, DC, MC, V.

**COPELAND'S—547 W. 145th St.** (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thru. 4:30-midnight. Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, MC, V.

**FINE & SCARFAP—138 W. 72nd St.** (877-2874; 877-2721). Casual. Kosher Israeli. Spcls: chicken-on-the-pole, baked beef, stuffed cabbage. L Mon.-Fri. 11 a.m.-3. D Sun.-Thru. 3-11:30. Fri. to 9. (M) AE.

**FIORIELLO—1900 Broadway.**, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop à la Milanese, variety of antipasto. Res. sug. L Mon.-Sat. noon-4. Br. Sun. noon-4. D Mon.-Sat. 4-midnight. Sun. to 11. (M) AE, MC, V.

**GRAPES—522 Columbus Ave.**, at 85th St. (562-5004). Casual. Continental. Spcls: grilled oysters, seafood pasta, calamari and steamed vegetables. Res. sug. L Mon.-Fri. 11 a.m.-5. D Sun.-Thru. 5:30-2 a.m. Br. Sat.-Sun. to 3 a.m. (M) AE, CB, DC, MC, V.

**INDIAN OVEN—285 Columbus Ave.**, at 72nd St. (262-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka masala, tandoori vegetables, handi biryani. Res. nec. Br. Sat.-Sun. noon-3:30. D Sun.-Thru. 5:30-11. Fri.-Sat. to midnight. Private parties for 25-30. (M) AE, CB, DC, MC, V.

**MISS GRUBBLE—305 Columbus Ave.**, bet. 74th-75th Sts. (562-5531). Casual. Continental. Spcls: fricassée primavera, three alarm chili, quiche. Br. Mon.-Fri. 11 a.m.-11. Br. Sat.-Sun. 10-4. L daily 11 a.m.-4. D Mon.-Thru. 4-midnight. Fri.-Sat. 4-1 a.m. (E) AE.

**MRS. J'S SACRED COON—226 W. 72nd St.** (873-4676). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Sun.-Thru. 4-2 a.m. Fri.-Sat. to 2:30 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

**RUPPERT'S—269 Columbus Ave.**, bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br. Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk cafe. (M) AE, CB, DC, MC, V.

**SARABETH'S KITCHEN—423 Amsterdam Ave.**, bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: sautéed chicken breast with prosciutto and fontina cheese, grilled veal, stuffed mushrooms, chicken. Open. Tue.-Fri. for B, L, tea, and D from 8 a.m.-11:30. Sat. 9 a.m.-11:30. Sun. 9 a.m.-5:30. Mon. 6-11:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7333). (M) AE, DC, MC, V.

**SOTO—250 W. 86th St.** (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled trout with lemon aseton marinated in 9 flavor sauce, cooked vegetables rolled in deep-fried sweetbread, fresh hot katsu sashimi - all dished cooked at table. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5-11. Sat. 5:30-midnight. Sun. 4-10. Private party rooms. (M) AE, CB, DC, MC, V.

**THE TERRACE—400 W. 119th St.** (666-9493). Dress opt. Classical French/nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, strawberry dacquoise. Res. nec. L Mon.-Fri. noon-2:30. D Tue.-Thru. 6-10. Fri.-Sat. to 10:30. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed Sun. (E) AE, DC, MC, V.

**TROIKA—148 W. 67th St.** (724-079/0806). Jacket required. Russian. Spcls: beef stroganoff, chicken Kiev, pelmeni. Res. sug. L Mon.-Sat. noon-3. Br. Sun. noon-3. D daily 5-11. Live music Tue.-Sun. (M) AE, CB, DC, MC, V.

**WILSON'S—201 W. 79th St.** (789-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D Sun.-Thru. 5:30-midnight. Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

## BROOKLYN

**JUNIORS—386 Flatbush Ave.** Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. D daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. 5 Sun.-Thru. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC, MC, V.

**MONTE'S VENETIAN ROOM—651 Carroll St.**, bet. Third Ave. and Nevins St. (718-624-8884). Dress opt. Italian. Spcls: baked jumbo shrimp alla Montecarlo, chicken scarpaccio, fresh fish. Res. sug. Open Sun.-Thru. 11 a.m.-11. Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

**THE RIVER CAFE—1 Water St.** (718-522-8200). Dress opt. American. Spcls: steamed quail and four grain risotto in soy and mushroom consommé, house smoked specialities, waffles with maple bourbon ice cream. Res. sug. L Mon.-Fri. noon-2:30. Br. Sat. noon-2:30. Sun. 11:30-2:30. D Sun.-Thru. 6:30-11. Fri.-Sat. 7-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

## QUEENS

**RALPH'S ITALIAN RESTAURANT—75-61 31st Ave.**, Jackson Heights (718-495-2555). Casual. Italian. Spcls: veal ravioli, spaghetti carbonara, chicken alla Salottiana. Res. sug. Open Mon.-Thru. noon-10:30. Fri. to 11. Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

**VILLA SECONDO—184-22 Horace Harding Expy.**, Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11. Sat. 4-midnight. Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

**WATER'S EDGE—East River Yacht Club, 44th Dr.** (718-482-0333). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fenel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.-Fri. noon-2:30. Br. Sun. noon-3. D Mon.-Sat. 6-11. Sat. 5-11. Tue.-Sat. and Br. Sun. Private parties for 300. (E) AE, CB, DC, MC, V.

# OTHER EVENTS

COMPILED BY EDNA LAROCHE AND JENNIFER SEABURY

**THE YEAR OF THE SNAKE**, or 4687, begins on Feb. 6 according to the Chinese calendar. Enjoy rice cakes and other goodies on New Year's Eve (2/5) at midnight at most Chinatown restaurants. There will be lion dances (and fireworks) on 2/6 from noon-6 in Old Chinatown. . . . **The China Institute** is holding a **New Year's Eve Party** on 2/5 from 1-5. A master will demonstrate Taiquan (t'ai chi), a calligrapher will make duffian (red paper banners with propitious New Year couplets), tours will be led through the Lantern Festival Exhibit and the ancestral altar, and a chef will cook up some traditional foods such as spring rolls, dumplings, and sweets. 125 E. 65th St. (744-8181), \$8.

**CALENDAR NOTES** include opportunities to participate in some active workshops or to sit back and learn about camps, cartoons, and calories. Instead of worrying about the slash, make the best of city snowstorms by learning how to kick, glide, and wax the Nordic way. Beginners and experts can practice at the **Cross Country Skiing Workshop** at the Alley Pond Environmental Center, 224-46 Northern Blvd., Douglaston, Queens (718-229-8049, 2/4 at 1:30, \$4). Create a valentine with flowers and leaves at the **Pressed Flower Valentine Workshop**. Collecting, drying, and storing techniques will also be covered at the Queens Botanical Garden Society class. 2/7 at 7-9, 43-50 Main St., Flushing (718-886-3801), \$22. The New York City Botanical Garden is also **Beyond Licking Envelopes: Volunteer Options**, or how to do something meaningful in your spare time. Speakers from eight non-profit groups will answer questions on how much time you'll need to give and how interesting the work will be. 2/2, 6-7:30, AudITORIUM, 66 W. 15th St. (216-0206). Free. . . . Contra dances, schottisches, waltzes, and a cotillon will be some of the dances people can learn at the **19th-Century Dance Workshop and Ball** taught by Linda Hackman. After completing the beginners course, dancers can attend the 19th-Century Ball in March. 2/1, 8-9:30, Richmondtown Recreation, 441 Clarke Ave. S.I. (718-351-9416). . . . **A Camp Fair For Children and Teens With Disabilities** will have a wealth of information on travel programs, camps, job opportunities, and remedial-education programs. 2/5, noon-4, Jewish Guild for the Blind, 15 E. 65th St. (677-4650), free. . . . The New York City Ballet's last seminar is called **On Stage**. Various technical aspects of the creative process (lighting, costume and set design) will be discussed. 2/6, 6-7:30, New York State Theater, Lincoln Center Plaza (878-5698), \$10. . . . If the light hanging from the cracked ceiling and the grating dog of **George Booth's Cartoons** make you snicker, attend the New Yorker cartoonist's lecture at the Museum of Cartoon Art, Cooney Ave., Rye Brook (914-939-0234). 2/5 at 2, 3. . . . **New York State Controller Edward V. Regan** and British Ambassador to the U.S. Sir Anthony Acland will speak at the annual conference on **Wall Street and the Economy**. Learn what the changing domestic trends affecting the investment world are, and what this means for investing in 1989. 2/4, 8:15 a.m.-5:30 p.m., 16th St. (741-5853). \$195 includes coffee, cocktails, lunch, and materials. . . . **Black History Month** is being celebrated in a number of ways throughout town. **Afro-Americans in Theatre and Film** is the subject of a program sponsored by the Museum of the City of New York. Woodie King Jr. will screen and discuss his film *The Black Theatre Movement: From a Rainy in the Sun*. Four Call Call. 2/5 at 2, Fifth Ave. at 103rd St. (534-1034), \$3. . . . Poet and musician **Abiodun Oyewole** will give several performances of stories, songs, and poems that tell of the struggles and successes of black people. He'll appear at libraries around town. 2/6 at 4, George Brune Library, 518 W. 125th St. (212-7676). . . . If you have to

eat out a lot or if you enjoy eating out often, then learn how to do it without getting fat. **How to Eat Healthy When You Eat Out** will be the topic of New York food or diet mavens David Lederer, Dr. Joseph Rechtschaffen, and Florence Fabre at the New School for Social Research. 66 W. 12th St. (741-5667). 2/1, 6-7:30, \$5. . . . **New York's theater critic, John Simon**, will read and discuss poetry of E.E. Cummings, Robert Graves, Louis MacNeice, and John Crowe Ransom at the Murphy Center, 355 East 90th St. (369-8894). 2/6 at 8, \$6. . . . Indian film producer and director **Imail Merchant** will discuss his work (*Hust and Dust*, *A Reason With a View*) and his views of Indian and American culture with Dr. Robert Chami, president of the Asia Society. 625 Park Ave. at 79th St. (517-4584). 2/2 at 7, \$10. . . . **Love** is the theme at the Symphony Space reading of **Selected Shorts** on 2/1. Fritz Weaver, Barbara Barrie, and Christine Baranski will read amusing stories by V.S. Pritchett, Mary Gordon, Deborah Eisenberg, and Paul West. 6:30, 2537 Broadway at 96th St. (864-5400), \$10.

**GARDENS AND PLANTS** will do best indoors at this time of the year, but the number of lectures and workshops means it's time to think about spring. Who can meet and plants, how much light, and what supplies you'll need for **Growing Orchids Under Lights** will be covered by Betty Schmidt at the Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4544). 2/4, 1-4, \$32. Either in the week at the BBG, the manager of the Townsend National Trust Garden in Briar, Penelope Hobhouse, will talk about **Color and Design in Gardens**. She believes that a garden is an art, an architect, and a horticulturist. 2/1 at 11 a.m. (718-622-4543), free. . . . The New York Botanical Garden, 200th St. and Southern Blvd., Bronx (224-8616), is holding three courses over the weekend for gardeners. An all-day symposium, **Wildflower Cultivation: An Artistic Approach**, is designed for beginning and professional gardeners, people involved in community beautification projects, and landscapers. 2/4, 8:30 a.m.-4, \$80 includes lunch, parking, handouts, and coffee. . . . The Sunday afternoon series at the Garden goes way back in time this week. **The Cloisters and the World of Medieval Gardens** explores plants and gardens of the Middle Ages, and abbeys, castles, and gardens through the centuries. The lecture and slide show is 2/5, 2-3:15 at the NYBG. \$5. . . . If you know how to identify trees only by looking at their leaves, then attend the **Winter Tree Identification** course. Tour the grounds with the instructor using a pocket-size manual he'll give you. Also learn the varied uses of trees for furniture, furniture, and even firewood. 2/4, 10 a.m.-2:30, \$28.

**REVIEWS AND CAUSES**—Ruben Blades, Herbie Hancock, Richie Havens, Regina Belle, and Kris Kristofferson are performing at the Beacon Theatre to raise money to send to Nicaragua to help the country rebuild after Hurricane Joan. The benefit *After the Storm* was organized by Susan Sarandon, Joanne Woodward, Margaret Kender, and others. 2/7, 2:30 Broadway at 74th St. (496-7070), \$25-\$150. . . . The Madison Square Boys and Girls Club is hosting a **Mardi Gras Mambo** at the Puck building. Dance to Jimmy Bhop and the the Turning Points and possibly win a trip to the real Mardi Gras in New Orleans. 2/4, 9-2 a.m., corner of Houston and Lafayette St. (679-1241), \$55-\$65.

**PLANETARIUM SKY SHOW**—Gateway to Infinity is a new show narrated by James Earl Jones and it journeys throughout the universe, attempting to explain some of the ancient and modern mysteries about the earth's role in the galaxy. *Destiny: Mars* explores the red planet. This double feature can be seen weekdays at 1:30 and 3:30; weekends on the hour from 1-5. Amer-

ican Museum-1465den Planetarium, C.P.W. and 81st St. (769-5923), \$3.75; children \$2.

**THE SEAPORT EXPERIENCE**—Reopens 3/20, Trans-Lux Seaport Theater, 210 Front St. (606-7888).

## TOURS

**TOURS WITH THE 92ND STREET Y**—Advance registration required (415-5400). Also phone or send for brochure on out-of-town and special-interest tours. Walking tour this week 2/5, 11-5, **Walk and Concert**; this includes the 3 p.m. concert at the Y (see concert listings, page 112), and a guided walk with naturalist-author Steve Garber in Central Park. \$20.

**ADVENTURE ON A SHOESTRING**—2/5 at 11 a.m., a walk on the Lower East Side. \$5. Phone for meeting place (265-2663).

**SIDEWALKS OF NEW YORK**—Call 517-0201 for information and reservations. Each tour, \$10. 2/4, 18 at 2. **Beverly Hills East**; an outsider's view of some celebrity-enclosed neighborhoods; meet in front of St. Bartholomew's Church, at Park Ave. and 51st St. . . . 2/4, 18 at 2. **Grand Old Grasmere**; meet in front of the Gramercy Park Hotel, 52 Gramercy Park North at Lexington Ave. . . . 2/4, 18, 25 at 6. **Ghosts After Sunset**; meet at the Village Gate, 160 Bleecker St. at Thompson St., for a walk in "haunted" Greenwich Village; cocktails begin at 5 (you buy your own). . . . 2/4, 11, 18 at 6. **Ye Old Tavern Tour**; meet at Washington Square Arch for visits to historic taverns, ex-speakeasies, and celebrity hangouts (buy your own drinks). . . . 2/5 at 2. **Famous Murder Sites**; meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St.

**CENTRAL PARK**—Walks and talks series. 2/5 at 10 a.m., meet at the Loeb Boathouse, near 78th St. on the Drive, for a "winter bird ramble" with Sarah Elliott. Free (397-3156).

**SHOREWALKS**—The group is dedicated to walking around the entire shoreline of our area. 2/4 at 10:15 a.m., meet at Long Beach LIRR station (9:10 a.m. train from Penn Station, change at Jamaica, take one-way ticket only), for a trek walk Ted Gaby from Long Beach to Far Rockaway, "12 flat sandy and woody miles." \$3 (663-2167).

**NATURE WALKS**—Alley Pond Environmental Center, 224-46 Northern Blvd., Douglaston, Queens (718-229-8040). Note: pre-registration necessary by 2/4, for a walk on 2/11 at 8 a.m.—"Owl Prowl," with Mary Horvick in Pelham Bay Park (park about car-pool places). \$3. Every Sun, at 1 through 6th, a wetlands walk, \$2. . . . **Wave Hill**, 675 W. 252 St., Bronx (212-549-3300). A greenhouse-and-garden walk, every Sun, at 2:15; \$2, including admission.

**URBAN PARK RANGERS**—Walks and workshops, most of them free. Call borough offices for the weekend line-up. Bronx: 548-7070 or 589-0066, Brooklyn: 718-267-3449, Manhattan: 397-3400, Queens: 718-494-0312, Staten Island: 718-816-5456.

**OUTDOORS CLUB**—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 2/4, a city walk called "Let's Laugh at Summer," a winter walk with snow; meet at noon, S.W. corner of Broadway and Chambers St. \$1. 2/5 at 11 a.m., meet at Central Park Zoo near window, 66th St. and Fifth Ave., for a zoo visit and park walk, \$1, plus \$1 admission.

## SPORTS

**BASNETBALL**—Knicks, Madison Square Garden (563-8000). 2/2 at 7:30 vs. Cleveland; 2/4 at 7:30 vs. Washington. \$10-\$25. . . . **New Jersey Nets**, Meadowlands Arena, E. Rutherford, N.J. (201-935-8888).



2/7 at 7:30; see Seale. \$6-\$18.

**WOCHE—Rangers**, Madison Square Garden (563-8000). 2/1 at 7:30; see Washington, 2/5 at 7:30; see Minnesota. 2/1 at 8:30. • **Islanders**, Nassau Veterans Memorial Coliseum, Unadilla, L. I. (516-794-4100). 2/2 at 8:05; see Toronto. 2/4 at 8:05; see Hartford. \$10-\$28.

**BIATHLON—Fat Tire Winter Biathlon Series**, 2/5 at 10 a.m. Participants will run two miles, ride a bicycle for 10 miles, then run another two miles. Flushing Meadows Corona Park, Queens. \$20, \$25. For information, 212-722-3976.

**STEPS—Panasonic Millrose Games**, 2/3 at 6. Madison Square Garden (563-8000). Indoor track and field championships. \$16. • **Figure Skating**, 2/5 at 10 a.m. Runners of all ages and levels are invited to participate in this 7-mile run, which begins and ends at 90th St. and Fifth Ave., in Central Park. New York Road Runners Club (860-4455). \$6-\$15.

**HORSE RACING—Aquaduct Winter/Spring Meeting** through 5/18 (641-4700). Daily except Tue.; post time at 12:30. \$2. Grandstand, \$3.50. Clubhouse, \$5. Upper Club. Featured: 2/4, Coalhouse; 2/5, Berlio Handicap.

## CHILDREN

**BLACK MARITIME HISTORY—Life Sea Treasures: Black Americans in Maritime New York**. A production for children to learn about the roles of Black Americans in the maritime industry. 2/4 at 10 a.m. South Street Seaport Museum, A.A. Low Building, 171 John St. (669-9400). \$5, reserve.

**THE DAY I HAD A COLD—A musical revue** that includes stories, poems, props, and songs for pre-school through 6th grade. 2/5 at 2, benefits the B.J. Kids Day Camp Community. Ancient Chesapeake Synagogue, West End Ave. at 100th St. (677-0490). \$4.

**THE SNOW QUEEN—Lars Christman** Andersen's tale about a young girl who travels from her home in Copenhagen to the land of the far North, which is dominated by the Snow Queen. 2/4-3/1R at 1 and 3:30; also Sun. 3/5, 12 at 3:30. Hartley House Theatre, 413 W. 46th St. at Ninth Ave. (666-1716). \$5.

**STORYTELLING WITH PUPPETS—Giant-size puppets come to life in new versions of *The Three Little Pigs*, *Little Red Riding Hood*, and *The Three Bears*. 2/5 at 1 and 3. Third Street Music School Settlement, 235 E. 11th St. between Second and Third Aves. (773-3240). \$2-\$5; adults \$8. Reserve.**

**CHILDREN'S CHAMBER CONCERT—Forte-pianist Steven Lubin, cellist Myron Lutzke, and soprano Mary Ann Frank** will perform works by Mozart, Beethoven, and others. 2/4 at 3. Armour Hall at Wave Hill, W. 249th St. and Independence Ave. (549-3200). Riverside. \$3-\$5.

**CHINESE AMERICAN FOLK ARTS FESTIVAL—A day of activities for the family** that includes children's games and toymaking, Peking Opera face painting, and a demonstration and workshop of traditional Chinese Folk Dances with the Red Silk Dancers Company. 2/5 at 1-4:55. Henry Street Settlement, 464 Grand St. (598-0400). Free.

**STORY THEATRE—An hour-long program** which includes sketches based on the life of Theodore Roosevelt, and the children in the audience are the actors. 2/5 at 2:30. Theodore Roosevelt Birthplace National Historic Site, 28 E. 20th St. (260-1616). Children free; adults \$1.

**ANIME—A screening** to benefit The Playground Project. 2/5 at 10 a.m. Cineplex Odeon Metro, Broadway at 99th St. (874-2422). \$6.

**MUSEUM OF BROADCASTING SCREENINGS—2/4 at 12:30 and 3:30. *Reilly Rose*, an adaptation of Maurice Sendak's story of Rosie's dramatic aspirations. Carole King wrote the music and lyrics. *The Fantastic Miss Piggy Show*, with George Hamilton and John Ritter. 1 E. 53rd St. (752-7684). \$2, under 13; adults \$4, students \$3.**

**VIDEO-MANIA—An afternoon of pop, rock, and videos**. 2/4 at 1:30, meet at Crotona Park Nature Center near Charlotte St. and Crotona Park East, Bronx. Free (589-0096).

**WINTER BIRDING—Learn how to make a birdfeeder**, then go for a walk in Pelham Bay Park. 2/4 at 11 a.m. Meet at Pelham Bay Park Visitors' Center, Bruckner Blvd. and Wilkinson Ave. Free.

**HOT ROCKS WORKSHOP—Take a close-up look** at interesting rocks and minerals. 2/5 at 1:30. Pelham Bay Park Visitors' Center, Bruckner Blvd. and Wilkinson Ave. Free.

**THE PAPER BAG PLAYERS—No Problem!**, a show that includes comedy, songs, audience participation, cardboard boxes, and adventure. 2/26, Sat. and Sun. at 2. Symphony Space, 2537 Broadway at 95th St. (864-5400). \$10.

**THEATREWORKS/USA—Louis Braille**. A musical that depicts the true story of the 15-year-old blind French boy who invented the braille system, then fought to get it accepted. 2/4, 5 at 12:30. Promenade Theater, Broadway at 76th St. (677-5959). \$10, \$14.

**CHILDREN'S MAGIC MATINEE—Magicians Bob Markwood and Terevka** are scheduled to perform. 2/4 at 2. Moody Magic, 55 Carmine St. (924-1472). \$7.50.

**MICHAEL TAUBENSLAR PRODUCTIONS—The Fitzpatrick Magic Show**, 2/5 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (773-9180). \$4.50.

**PUPPET PLAYHOUSE—Egmont's Birthday from Winnie the Pooh**, presented by the Magic Puppets. 2/4, 5 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 96th St. (869-8900). \$3.50.

**PUPPETWORKS, INC.—Hazel and Gretel**. 2/26, Sun. at 1 and 3; also Mon., 2/13, 21, at 1 and 3. Puppetworks, 287 Third Ave. at Carroll St. (718-834-1828). Brooklyn. \$3.75, adults \$4. Reserve.

**CENTRAL PARK PROGRAMS—Belvedere Castle**. Central Park Learning Center, 79th St. south of the Great Lawn (727-0210). 2/4 at 1. Soil Scoffles. Learn about rocks the tasty way. Free. Reserve. • *The Diary*. 6th St., mid-park (367-3165). 2/4 at 1:30. Diggin' The Park's Past. Discover Central Park's history on an archaeological expedition. Free. Reserve.

**MUSEUM OF THE CITY OF NEW YORK—Fifth Ave.** at 103rd St. (534-1672). 2/4 at 2. Hearts and Hands: Victorian Valentines. Examine some of the Museum's period settings and prints to trace the development of Valentine's Day customs. Hours: Tue.-Sat., 10 a.m.-5, Sun. and holidays, 1-5. Adults \$3; children \$1; families \$5.

**CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St.** (765-5900). 2/4, 5 at 1:30 and 3, for ages 4 and up; Winter Counts. Recount the past year's events on behalf of the Dakota Plains Indians used to do. 2/4, 5 at 2. Joe Mantano plays traditional music of Bolivia, then holds a flute-making workshop. Tue.-Fri. 1-5, weekends 10 a.m.-5. Adults, \$2 (weekends) and \$1 (weekdays); children, \$3 and \$2.

**JEWISH MUSEUM—Fifth Ave.** at 92nd St. (860-1863). 2/5, 12, 19 at 2. Wood, Clay and Play. Learn about the techniques of modelling, carving and constructing sculpture, then create your own. Museum admission. Museum hours: Sun. 11-6, Mon.-Thu. noon-5; Tues. evenings 5-8 (free admission). \$5; adults \$4.

**BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave.** (718-735-4131). "Black History Makers"—2/4 at noon. On Yis Eason, creator of the Superhero dolls, and make a comic book doll. 2/4 at 2. Learn about Black history and participate in a collage workshop. 2/5 at 2. Hazel Rodriguez of the Metropolitan Museum of Art will take you through Black family life with pictures and art. "Mystery to Meaning" program—2/1 at 3:30. Discovering Shoes. 2/2 at 3:30. Park Baskets. 2/3 at 3:30. Clues to Meaning. 2/5 at 3:30. Clever Clue Match Game. Hours daily except Tue. 2-5 p.m.; weekends and holidays 10 a.m.-5. Donation.

**QUEENS MUSEUM—New York City Building**, Flushing Meadows-Corona Park (718-592-2405). 2/4 at 12:30. *Amnesia, Yea!* The Periwinkle National Theatre for Young Audiences will tell the story of the United States in musical form. Museum admission. Hours: Tue.-Fri., 10-5; Sat., Sun. noon-5:30. Adults \$4; children \$3.

**STATION LAND CHILDREN'S MUSEUM—Sung Harbor**, 1000 Richmond Terr. (718-273-2063). 2/4 at 3:30. Friday Night Free Fun returns with the Hutan Dance Theatre in concert. The Museum's exhibit galleries and play area will be open free of charge from 7-9. Exhibits: *It's New! To Me*. Designed for children ages 7-12. The world of news is explored through *Tales in Tall Trees*, an exhibit about story-making located in the first floor gallery. Hours: Wed.-Fri., 1-4; also, Sat.-Sun., holidays, 11 a.m.-5. \$2.

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# NIGHTLIFE

## DIRECTORY

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### KEY TO ABBREVIATIONS

|    |                  |
|----|------------------|
| AE | American Express |
| CB | Curtis Blanche   |
| DC | Diners Club      |
| MC | MasterCard       |
| V  | Via              |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

### POP/JAZZ

**BIRDLAND**—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 2/1: Doug White Quartet. 2/2: Ricky Ford Quartet. 2/3: A Pe De Boi Quintet. Sets Sun.—Thurs. at 9 and 11, Fri.—Sat. at 9:30, 11 and 12:30 a.m. AE, CB, DC, MC, V.

**BLUE NOTE**—131 W. 3rd St. (475-8992). 2/5: Pagano D'Rivers & His Havana-NY Ensemble plus Dave Valentin Quintet. 2/6: Frank Ferrero Latin Jazz All-Stars. 2/7-12: Tino Paganella and His Latin Jazz Ensemble; Mongo Santamaria and His Band. "After Hours..." the Juanes Robinson Quartet play Tues.—Thurs. after last set till 4 a.m. AE.

**THE BOTTOM LINE**—15 W. 4th St. (226-7889). 2/1: Marty Balin; Dreamscape. 2/4: Uncle Bonus. No credit cards.

**BRADLEY'S**—70 University Pl., at 11th St. (226-6440). Through 2/4: Pianist Richard Wyands with Red Mitchell. 2/5: The Danny Moore Trio. 2/6-11: Sonny Fortune with Vladimir Shafranov and Rufus Reid. Sets from 9-4:5. AE, CB, DC, MC, V.

**CARLOS**—1-432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 2/5: The Jay McShann Quintet. 2/7-12: Steve Reid, Tia & The Kicks. Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 2/6 at 9:30 and 11:30: The "Big Nick" Nicholas Quartet. AE, CB, DC, MC, V.

**DELTA** 80—332 Eighth Ave., bet. 25th-26th Sts. (924-3499). 2/1, 8: Diane Scanlon's Li'l Kitten and the Dogs of Rhythm. 2/2: 9: Boopolo Swams. 2/3: Loup Garou. 2/4: Lucky 7. 2/5: Curtis T. and the Kicks. 2/6: The Electrifying, Legendary Brothers. 2/7: Ramsey McLane and his New Orleans Natives. AE, MC, V.

**FAT TUESDAY'S**—190 Third Ave. (533-7902). Through 2/5: Astral Gilberto. 2/6: The Les Paul Trio. 2/8, 9: The Kenny Werner Trio. Shows Sun.—Thurs. at 8 and 10, Fri.—Sat. at 8, 10 and midnight.

**FORTUNE GARDEN PAVILION**—209 E. 49th St. (753-0919). Chinese restaurant with "Jazz In The Evening" program featuring 2/1-S: Adam Makowicz Trio. 2/7-12: Roger Kellaway Duo with Michael Moore. Sets Mon.—Sat. at 9:30 and 11, Sun. at 7 and 8:30. Downstairs. Through 2/24: Singer-pianist Daryl Sherman with Boots Malson on bass every Fri. and Sat. at 9, 10:45 and 12:15 a.m. AE, CB, DC, MC, V.

**GREENE STREET GATE**—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/1, 2: Vladimir Shafranov. 2/3, 4: Lynn Bernstein Trio. 2/5: Dave Berkman. 2/7-9: David Leonhart. Upstairs: 2/3 at 8: Tony Kenney's "Living Experiment" followed by Catherine Hayes at 10. 2/4 at 8: Tony Shipley, followed by Cabaret with Mary Denney. 2/6: Mark Veneis, Mario Joyner and Ray Romano at 9:30 and 11:30. AE, MC, V.

**HORS D'OEUVRE**—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Walden Trio, Tues.—Sat. from 7:30-12:30 a.m., in addition, from 4-8, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/

Scort Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. AE, DC, MC, V.

**INDIGO BLUES**—221 W. 46th St. (231-0033). Through 2/5: Onge Allen Grumb. 2/6: Aklyndu Tabackin Big Band. 2/7-12: Joe Henderson Quartet. Sun.—Thurs. at 9 and 11, Fri.—Sat. at 8, 10 and midnight.

AE, CB, DC, MC, V.  
1/5—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3080). 2/1: Joel Forbes Trio. 2/2: John Pizzarelli, Jr. Gary Haase, and Bob Paterson. 2/3: David Stryker Quartet. 2/4: Randy Sandke Quartet. 2/6: Andy Bey. 2/7: Richard Rodney Bennett.

AE, CB, DC, MC, V.

**NICKERBOCKER BAR & GRILL**—33 University Pl. (226-6494). Atmospheric room with jazz Tues.—Sat. from 9:30, Sun.—Mon. from 9. Through 2/4: Pianist Steve Kuhn with Ron Carter on bass. 2/5, 6: Pianist Harry Connick, Jr. AE, MC, V.

**KNITTING FACTORY**—47 E. Houston St. (219-3055). 2/1: Microscopic Septet. 2/2: Gretchen Langheld. 2/4: Carlew. 2/5: Mikal Rouse's Book Owl; Rashid Baker's Peers of Eight. 2/6: The Ordinaries; Gary Lucas. 2/7: Zahar. No credit cards.

**MICHAEL'S PUB**—211 E. 55th St. (758-2272). Through 2/4: Pianist John Coltrane presents *A Tribute to the John Kirby Orchestra*. The *Biggest Little Band in the Land*. Tues.—Sat. at 9 and 11. Closed Sun. AE, DC, MC, V.

**MINELL'S**—760 Columbus Ave., at 97th St. (864-8832). 2/1: Jon Wolfe. 2/2: Mike Dolan. AE, CB, DC, MC.

**RED BLAZER** 100—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thru. The High Tops. 2/1: Terry Waldo and the Gotham City Jazz Band. Sat.: The Bob Castwell Band. Sun.: Sel Yagel All-Stars; Samuliano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tues.: Vince Giordano and the Nighthawks Big Band. AE, CB, DC, MC, V.

**THE RITZ**—19 E. 11th St. (254-2800). Dance to the Big Beat. 2/3: Little Buster and the Soul Brothers; The Robert Ross Band; The Worms. 2/4: Scully the Cat; The Nibs. No credit cards.

**THE RONCH 'N' ROLL CAFE**—149 Bleeker St., bet. Thompson and LaGuardia. (677-7639). 2/1: Benny and the Babbers. 2/2: Gary Silver of An American Band. 2/3: Precious Time. 2/4: Mazziari. 2/5: Ledge. 2/6: Skeleton Crew. 2/7: Rountabouts. AE, MC, V.

**SWEET BAIL**—85 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet. Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. 2/1-5: Cecil Taylor and The Fred Trio. 2/6: The Gil Evans Orchestra. 2/7-12: James Moody. Three shows nightly from 10. AE, MC, V.

**SWEETWATER'S**—170 Amsterdam Ave., at 66th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/2-4: The Dells. 2/9-11, 14: Arthur Prysock. Thru. at 9 and 11, Fri.—Sat. at 9 and midnight. AE, DC, MC, V.

**VILLAGE GATE**—Bleeker and Thompson Sts. (475-5120). 2/3, 4: Blues singer Valerie Wellington with Frankie Lee. 2/5: Top of the Gate: The Taffetas... *A Musical Journey Through the Fables of E. Nesbit*. Wed., Thru. at 8, Fri. at 7:30, Sat.—Sun. at 3:30 and 7. Terrace: 2/1-5: Pianist Joanne Brackeen with Clint Houston on bass. 2/6: Singer Lodi Carr and Friends. Sun.—Thurs. from 10-2 a.m., Fri.—Sat. 10-3 a.m. Comedy Strip at the Top (982-9292). 2/6, 7: Judy Gold; New York Tawk. AE, MC, V.

**VILLAGE VANGUARD**—178 Seventh Ave. So. (255-4037). 2/1-5: The Frank Wess All-Stars featuring Kenny Barron, Marvin "Smitty" Smith. 2/6-12: Mel

Lewis and The Jazz Orchestra. Shows at 10, 11:30, and 1 a.m. No credit cards.

**VISIONS**—125 McDougall St. (673-5576). 2/1: The Jim McNeely Quartet. 2/2: The Alan Michels Band. 2/3: Tim Hagans with Rick Margitza, John Hart, Mike Formanick and Jeff Williams. 2/4: The Ted Levy/God William Tylis Quartet. 2/5: Renee Manning. 2/6: The Bob Belden Ensemble. 2/7: Dave Douglas with Kermit Driscoll, Bill Tesar and Mark Lamparello. Sets at 9:30 and 11:30, Sun., Tues.—Thurs. with an extra set on Fri. and Sat. at 1 a.m. AE, MC.

**ZANZIBAR & GRILL**—550 Third Ave., bet. 36th and 37th Sts. (774-0906). Restaurant/jazz club. 2/1: Gary Mazzaroppi, Ed Caccavale and Benny Aronov. 2/2: Danny Dresher. 2/3, 4: Al Bundy and Friends. 2/5: Roy Gerson Sextet. 2/7: Gary Mazzaroppi, Ed Caccavale and Vic Juirs. Sets from Mon.—Sat. at 9, Sun. at 8. AE, DC, MC, V.

**ZINNO**—126 W. 13th St. (924-5182). Italian restaurant with music Mon.—Sat. from 8, 2/1-4: Pianist Ted Rosenthal with John Golden on bass. 2/5: Ginkart Gene Bernosini with Michael Moore on bass. 2/6-11: Pianist John Hicks with Walter Booker on bass. AE, MC, V.

### COUNTRY/WESTERN

**LONG STAR CAFE**—Fifth Ave., at 13th St. (262-1664). Texas-style bar. Mon.—Thurs. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 2/1: The Hungry Dorchmen and Serious George. 2/2: Chris Spedding; The Broadcasters. 2/3: Robert Gordon. 2/4: Eric Arbel and Roscoe's Gang featuring Lou Whitney and the Morrills. Also *The Lone Star Cowboy Roadshow*, 240 W. 52nd St. (242-2550). 2/1: Beomful of Blues. 2/2: The Nuff Bros. 2/3: Levon Helm; Willy Amrod and Co. 2/4: Corky Lang. AE, CB, DC, MC, V.

**O'LUNNEY'S**—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. AE, DC, MC, V.

### COMEDY/MAGIC

**CAROLINE AT THE SEAPORT**—409 South St., Pier 17 (233-4903). Restaurant with cabaret. 2/3-5: Rose O'Donnell. 2/6, 13: Hypnotist-magician-comedian Tom Deluca. Mon.—Thurs. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tues.—Thurs. at 9:30, Sat. at 11:30. AE, MC, V.

**CATCH A RISING STAR**—487 First Ave. (794-1906). Continuous entertainment by comic and singers, seven nights a week, with staples Larry Amore, and Gary Lazer. AE.

**CHINA CHALET**—47 Broadway (943-1880). 2/3: "Comedy Break in the Wall Street Serenade" with Pablo Landowicz, Jose Arroyo, Angelo Lozada, Mike Robles, Julio Rodriguez, Bill Santiago, Nelson Santini. Showtime 7 p.m. AE, CB, DC, MC, V.

**COMIC STRIP**—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.—Thurs. the first starts at 9, Fri.—Sat. at 9 and 11:30. AE, MC, V.

**DANGERFIELD'S**—1118 First Ave. (593-1650). 2/1-5: Comedians Peter Bales, Mike Saccone, Joe Vega, Sam Greenfield, Danny Curtis and Mike Eagan. 2/6-12: John Joseph, Spunky, Lenny Varnedoe, Barry Weintraub, Scott Bruce, Danny Curtis and Mike Eagan. Sun.—Thurs. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30 and 12:30 a.m. AE, CB, DC, MC, V.

**IMPRESSION**—359 W. 44th St. (765-8268). Comics and singers seven nights a week, with staples Cantone, Ron Darase, Jerry Diner, and Angela Scott,



Sun.-Thru. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. AE.

**WONKEY BAN—60 E. 54th St., in the Elsythe Hotel (753-1066).** Mon.-Sat. from 5:30-7:30. Pianist Johnny Andrews. Wed.-Sat. 2 shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dore. Closed Sun. AE, CB, DC, MC, V.

**WOSTLY MAGIC—55 Carmine St. (924-1472).** Nightclub-theater-restaurant featuring magic and comedy. 2/1: Magician Torkova and comedian Terry Day. 2/2: Torkova and comedian Jack Young. 2/3, 4: Comedian Bob Weinstein and comedian Susan Friedlander. Shows Wed.-Sat. at 9:30, Fri.-Sat. at 9 and 11. AE, MC, V.

**RAGS TO RICHES—226 E. 54th St. (986-5577).** New comedy show. Through 2/5: Randy Hyatt, Mike Little, The Most Brothers, Lenny Vernadine and Nancy Parker. 2/7-9: The Amazing Kreskin. Shows Mon.-Thru. and Sun. from 9-11, Fri. and Sat. at 9 and 11. "Happy Hour" comedy shows Mon.-Fri. from 8-9. AE, CB, DC, MC, V.

**STAND-UP NEW YORK—236 W. 78th St. (975-0830).** Club with comics from TV and the national club scene. Through 2/5: Dwayne Cunningham, Linda Smith, Spunky, Jon Stewart. Sun.-Thru. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:30 a.m. AE, MC, V.

## DANCING

**HIDEAWAY—32 W. 37th St. (947-8990).** Dining and check-to-check dancing to the Stephen Dore Trio. Mon.-Thru. 7-midnight, Fri.-Sat. from 8. AE, CB, DC, MC, V.

**MAXIM'S—680 Madison Ave., at 61st St. (751-5111).** Belle Epoque restaurant with dancing to the Maxm's Orchestra every Tue.-Thru. from 9, Fri.-Sat. from 10. AE, DC.

**REGINE'S—502 Park Ave., at 59th St. (820-0990).** Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. AE, CB, DC, MC, V.

**ROSELAND—239 W. 52nd St. (247-0308).** The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. (2:30). AE, V.

**S.O.B.'S—204 Varick St. (243-0401).** A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/2, 2: Yellowman/Pan Banton. 2/3: Tabou Combo. 2/4: Lorceni Machado and Sarava. 2/7: C.J. Chatter and the Red Hot Louisiana Band. AE, CB, DC, MC, V.

## CABARET

**THE BALLROOM—253 W. 28th St. (244-3005).** Every Wed.-Sat. from 6:30. John Wallowitch. Through 2/18: Singer Peggy Lee. Tue.-Sat. at 9:15. AE, MC, V.

**CHEZ BEAUVAIS—852 Tenth Ave., at 56th St. (581-6340).** A new supper club featuring jazz-singer Pat Dunham, through 2/4 2/8-11: Pianist Ronny White with *A Tishier to Harold Arlen Shows Wed.-Thru. at 9, Fri.-Sat. at 9 and 11.* AE, DC, MC, V.

**DUPLEX—45 Grove St. (255-5438).** Cabaret-piano bar. 2/1: Bradshaw Smith; Rick Cronin & Co. present *The Subversive New Novels*. 2/2: Chris Brown; Kelly Briggs. 2/3: Julie Cohen in *Three Funny Gay White Males*. 2/4: *Not Just Comedy*. 2/5: Adam Levine; Victor Salvatore. 2/6: Jim Luzzi; A.J. Glassman and Bart Ebbink present *Piano Man*. 2/7: Gerry Diennenbach; Ricky Ritzel presents *A Man and A Piano Go Hollywood Shows at 9 and 10, with an extra show Fri. and Sat. at midnight.* No credit cards.

**LUIGY EIGHT'S—228 W. 10th St. (924-0089).** 2/1: Vicki Seavey; Joyce Lyons. 2/2: Janice de Roer; Sally Mayes. 2/3: Daugherty & Field; Nancy Timpanaro. 2/4: Gotham; Lois Sage. 2/5: Tom Bogdan; Gretta Merle Louise. 2/6: *Next Time Now!* -revue 2/7: Kenny Karon; Tom Bogdan. No credit cards.

**JAN WALLMAN'S—49 W. 44th St. (764-8931).** Restaurant-cabaret. Through 2/4: Mari Stevens with pianist Buddy Barnes sang; Cy Coleman and Carolyn Leigh. 2/6, 7: David Vaughn and Al Carmines. AE, CB, DC, MC, V.

**L'ONNIBUS DE MAXIMS—21 E. 61st St. (984-6986).** Singer-pianist Ann Hampton Callaway performs Tue.-Thru. at 9 and 11, Fri.-Sat. at 11 and 1 a.m. AE, CB, DC, MC, V.

**RAINBOW & STARS—RCA Building, 30 Rockefeller Plaza. (632-5000).** Elegant new cabaret room. Through 2/4, Tue.-Sat. at 9:15 and 11:15: Bontone virtuosos Robert Merrill. 2/7-25: Pop-jazz singer Rosemary Clooney. AE.

## HOTEL ROOMS

**ALCONQUY—59 W. 44th St. (840-6800).** Through 2/4: Pianist Harry Connick, Jr., Tue.-Sat. at 9:15 and 11:15. 2/7-3/18: Margaret Whiting. *Rose Rooms*: Singer-pianist Buck Buchholz plays from 5-9 p.m. AE, CB, DC, MC, V.

**CANLYE—Madison Ave. and 76th St. (734-1600).** Through 2/23: Jazz-pianist George Shearing with Neil Swaimson on bass, Tue.-Sat. at 10 and midnight. *Bernie's Bar*: Pianist Frank Owens every Tue.-Sat. from 9-11. AE, CB, DC, MC, V.

**PARKER MERIDON—118 W. 57th St. (245-5000).** Le Bar Montparnasse: Jazz-pianist Nat Jones. Mon.-Sat. 5-9, followed by jazz-pianist Bud & Monty every from 9-1 a.m. AE, CB, DC, MC, V.

**PLAZA—Fifth Ave. at 59th St. (793-3000).** *Oak Rooms*: Pianist-composer Irving Fields, Tue.-Sat. from 6:30-9:30, followed by pianist Michael Roberts from 10-12:30 a.m. Jazz-pianist Lester Raphael plays Sun. and Mon. from 6:30-10:30. AE, CB, DC, MC, V.

**SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676).** *Judge's Chamber*: Through 2/11: Pianist Bill Mays with Harvie Swartz on bass, Tue.-Fri. from 7:30-12:30 a.m., Sat. from 9-2 a.m. AE, CB, DC, MC, V.

**UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400).** *Ambassador Lounge*: Singer-pianist Marty Phillips performs every Fri. and Sat. from 9-1 a.m. AE, CB, DC, MC, V.

## PIANO ROOMS

**CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470).** Continental/Spanish restaurant with pianist Bullumba, nightly from 7:30-midnight. AE, MC, V.

**DON'T TELL MAMA—343 W. 46th St. (757-0788).** 2/1: Joyce Lyons; Jenny Seaham. 2/3: Jeff Hamar. 2/4: Call Me Ethel ... Merman. *That Is!* 2/5: Anita Hollander; Ricky Ritzel. 2/6: Maureen Davis; Michael McQuary. 2/7: Meg Flather; Daugherty & Field. Shows at 8 and 10. No credit cards.

**LA CAMELIA—225 E. 58th St. (751-5488).** Elegant Italian restaurant. Singer-pianist Charles DeForest. Mon.-Sat. 10-2 a.m. AE, MC, V.

**MARTY'S EAST—209 E. 56th St. (935-7676).** Handsome steakhouse. Through Feb.: Singer-pianist Freddy Cole and his Trio sing *The Love Songs of Gladys*. Sherry and Cole Porter, Tue.-Thru. at 9 and 11, Fri. and Sat. at 9, 11 and 1 a.m. Pianist Andy Terra plays Mon.-Sat. from 6. AE, CB, DC, MC, V.

**NICHOLS—227 E. 67th St. (794-2331).** Casually elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat. from 8, Clint Hayes takes over on Tue., Thru. and Fri. AE, DC, MC, V.

**ONE FIFTY—151 Fifth Ave., at 8th St. (260-3434).** Art Deco lounge featuring singer-pianist Phoebe Legere every Wed.-Sat. from 8:30, through 3/1. AE, CB, DC, MC, V.

**RUPPERT'S—Third Ave. at 93rd St. (831-1900).** Piano bar-restaurant. Mon., Wed., Thru.: Andy Monroe. Tue.: Bonnie MacLeod. Fri.: Buck Buchholz. Sat.: Dan Riddle. Sun.: George Cotton. AE, DC, MC, V.

**SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080).** Singer-pianist Byron Sommers plays nightly from 9-1 a.m. A medley of pianists plays from 5-9 nightly. AE, CB, DC, MC, V.

**STELLA DEL MARE—346 Lexington Ave. bet. 36th-40th Sts. (687-4425).** Singer-pianist Alex Johnson performs anything from Broadway shows to jazz. Mon.-Fri. from 6-11. Singer Priscilla Hood takes over every Sat. from 6-10:30. AE, CB, DC, MC, V.

## NEW YORK

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# RADIO

## HIGHLIGHTS

COMPILED BY CATHY HAINER

### Wed., Feb. 1

**3:00/WNCN—Saint-Saëns:** *Carnival of the Animals*; **Beethoven:** *Q. in F, Op. 14, No. 1.*

**WNYC—Shostakovich:** Cello Sonata; **Bloch:** String Q. No. 3

**WQXR-AM/FM—Schubert:** *Rossamunde*; Excerpts.

**4:00/WNCN—B. Strauss:** *Solene*, Op. 54, "Dance of the Seven Veils"; **Hottelers:** Suite No. 2.

**WQXR-AM/FM—Tchaikovsky:** Swan Lake; Excerpts from Acts 2, 3, and 4; **Kodaly:** *Dances of Marosze*.

**5:00/WQXR-AM/FM—Chopin:** Rondo in C for Piano; **Saint-Saëns:** Violin Cto. No. 1 in a.

**6:00/WNCN—Enescu:** Romanian Rhapsody in A, Op. 11, No. 1; **C. P. E. Bach:** Sym. in B-Flat.

**7:00/WNYC—Baltimore Symphony Orchestra.** David Zinman, conductor; pianist Rada Lupu; **Harbison:** Sym. No. 1; **Mozart:** Piano Cto. No. 25 in C; **Dvorak:** Sym. No. 7 in d, Op. 70.

**8:00/WNCN—Rodrigo:** Concert Sereade for Harp and Orch.; **Saint-Saëns:** Fantasy for Violin and Harp, Op. 24.

**8:05/WQXR-AM/FM—"Symphony Hall."**

**9:00/WNCN—Beethoven:** Sym. No. 7 in A, Op. 92; **Handel:** Sonata for Violin and Continuo in F, Op. 1, No. 12.

**9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase,"** Robert Sherman, host.

### Thur., Feb. 2

**3:00/WNCN—Janacek:** *Sinfonietta*; **L. Mozart:** *Sinfonia da caccia* for 4 Horns, Strings, Timpani, and Continuo in G.

**WNYC—Holt:** "St. Paul's" Suite; **Frumerie:** St. John's Eve.

**Barber:** Piano Cto. 4:00/WNCN—Chopin:

Prelude in C-Sharp, Op. 45; **Sibelius:** *Siberi*; **Hippert:** Op. 25, No. 2.

**WQXR-AM/FM—Haydn:** Sym. No. 101 in D, "The Clock"; **Bach:** Little Suite No. 2.

**5:00/WNCN—Wagner:** *Die Meistersinger*; **Prelude:** **Vivaldi:** Cto. for Lute and Strings in D.

**WQXR-AM/FM—Strauss:** *Rossamunde*; Excerpts.

**4:00/WNCN—B. Strauss:** *Solene*, Op. 54, "Dance of the Seven Veils"; **Hottelers:** Suite No. 2.

**WQXR-AM/FM—Tchaikovsky:** Swan Lake; Excerpts from Acts 2, 3, and 4; **Kodaly:** *Dances of Marosze*.

**5:00/WQXR-AM/FM—Chopin:** Rondo in C for Piano; **Saint-Saëns:** Violin Cto. No. 1 in a.

**6:00/WNCN—Enescu:** Romanian Rhapsody in A, Op. 11, No. 1; **C. P. E. Bach:** Sym. in B-Flat.

**7:00/WNYC—Baltimore Symphony Orchestra.** David Zinman, conductor; pianist Rada Lupu; **Harbison:** Sym. No. 1; **Mozart:** Piano Cto. No. 25 in C; **Dvorak:** Sym. No. 7 in d, Op. 70.

**8:00/WNCN—Rodrigo:** Concert Sereade for Harp and Orch.; **Saint-Saëns:** Fantasy for Violin and Harp, Op. 24.

**8:05/WQXR-AM/FM—"Symphony Hall."**

**9:00/WNCN—Beethoven:** Sym. No. 7 in A, Op. 92; **Handel:** Sonata for Violin and Continuo in F, Op. 1, No. 12.

**9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase,"** Robert Sherman, host.

**3:00/WNCN—Beethoven:** Sonata for Piano No. 14 in C-Sharp, Op. 27, No. 2.

**"Moonlight,"** **Bach:** Choral Prelude, "Erstern dich mein, O Herre Gott."

**WNYC—Castellanos:** *Teleson*; Concerto for Harp and Chamber Orch.; **Mozart:** Cto. for Flute and Harp.

**WQXR-AM/FM—Brahms:** Clarinet and Piano Sonata, Op. 120, No. 2.

**4:00/WNCN—Bach:** Toccata and Fugue in d; **Liszt:** *Schifflied, Frage, and Antwort.*

**WQXR-AM/FM—Handel:** *Water Music*; Excerpts; **Griffes:** *Pure: Dvorak:* *Polaris* in E-Flat.

**12:00/WNCN—Vaughan Williams:** Fantasia on a Theme by Thomas Tallis; **Satie:** *Jack in the Box.*

**WNYC—Hill:** *Serenissima*; Suite No. 1; **Korngold:** *A Mid Eastern Renshewer*; **Gershwin:** Second Rhapsody.

**12:04/WQXR-AM/FM—Mozart:** Sym. No. 30 in D; **Debussy:** *Children's Corner*; **Satie:** *Children's Corner*; **Concerto Academico.**

**6:00/WQXR-AM/FM—"Evening Music,"** Hosted by Hugh Morgan.

**7:00/WNCN—Beethoven:** Sonata for

Piano No. 23 in f, Op. 57, "Appassionata"; **Handel:** Cto. Grosso in D, Op. 6, No. 5.

**WNYC—"High Performance."** Featuring Orpheus Chamber Orchestra; **Handel:** Cto. Grosso in B-Flat, Op. 3, No. 2; **Debussy:** *Incidental Music.*

**8:05/WQXR-AM/FM—"Symphony Hall."**

**9:00/WNCN—Stravinsky:** *Le Sacre du Printemps*; **Vivaldi:** Cto. for 2 Violins, Strings, and Continuo in d.

**9:06/WQXR-AM/FM—The Detroit Symphony Orchestra.** Sixten Ehrling, conductor. Featuring the Detroit Symphony Chorus; **Glazunov:** Sym. No. 3; **Ravel:** *Daphnis and Chloe.*

**10:00/WNCN—Brahms:** Hungarian Dance No. 5.

**6:04/WQXR-AM/FM—Handel:** *Sol*; Suite; **Rossini:** Cto. No. 6 in f for Flute, Clarinet, Horn and Bassoon; **Hovhanness:** *The Mysterious Mountain.*

**8:04/WQXR-AM/FM—The Cleveland Orchestra.** Vladimir Ashkenazy, conductor; violinist Nigel Kennedy; **Premiere:** Sym. No. 2; **Walton:** Violin Cto.; **Franch:** Sym. in d.

**9:00/WNCN—Mozzorgsky:** *Pictures at an Exhibition*; **Beethoven:** Romance for Violin in f, Op. 50.

**9:04/WQXR-AM/FM—The Cleveland Orchestra.** Michael Stern, conductor; pianist Gary Graffman; **Mozart:** Sym. No. 33 in B; **Korngold:** Piano Cto. for the Left Hand; **Prokofiev:** Sym. No. 6 in E-Flat, Op. 111.

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**3:00/WNCN—Beethoven:** Sonata for Piano No. 14 in C-Sharp, Op. 27, No. 2.

**"Moonlight,"** **Bach:** Choral Prelude, "Erstern dich mein, O Herre Gott."

**WNYC—Castellanos:** *Teleson*; Concerto for Harp and Chamber Orch.; **Mozart:** Cto. for Flute and Harp.

**WQXR-AM/FM—Brahms:** Clarinet and Piano Sonata, Op. 120, No. 2.

**4:00/WNCN—Bach:** Toccata and Fugue in d; **Liszt:** *Schifflied, Frage, and Antwort.*

**WQXR-AM/FM—Handel:** *Water Music*; Excerpts; **Griffes:** *Pure: Dvorak:* *Polaris* in E-Flat.

**12:00/WNCN—Vaughan Williams:** Fantasia on a Theme by Thomas Tallis; **Satie:** *Jack in the Box.*

**WNYC—Hill:** *Serenissima*; Suite No. 1; **Korngold:** *A Mid Eastern Renshewer*; **Gershwin:** Second Rhapsody.

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**8:05/WQXR-AM/FM—"Symphony Hall."**

**9:00/WNCN—Stravinsky:** *Le Sacre du Printemps*; **Vivaldi:** Cto. for 2 Violins, Strings, and Continuo in d.

**9:06/WQXR-AM/FM—The Detroit Symphony Orchestra.** Sixten Ehrling, conductor. Featuring the Detroit Symphony Chorus; **Glazunov:** Sym. No. 3; **Ravel:** *Daphnis and Chloe.*

"Grand Canyon" Suite; **Vivaldi:** *Le Quattro Stagioni* di *Donic*; *Op.*

**WNYC—Hovhanness:** *Floating World*; **Chihara:** Saxophone Cto.; **Harris:** Sym. No. 5.

**1:30/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast."** *Parcellini La Bohème* (d'Amico, Neblett, Domingos/Santi).

**3:00/WNCN—Prokofiev:** Sym. No. 1 in d, Op. 25, "Classical"; **Chopin:** Nocturne in c, Op. 48, No. 1.

**4:00/WNCN—Dvorak:** "Carnival" Op. 92; **Mozart:** Cto. for Horn No. 1 in d.

**5:04/WQXR-AM/FM—Neruda:** Trumpet Cto. in E-Flat; **Grieg:** *Norwegian Dances*; **Schubert:** *Edelweiss.*

**6:00/WNCN—Brahms:** Hungarian Dance No. 5.

**6:04/WQXR-AM/FM—Handel:** *Sol*; Suite; **Rossini:** Cto. No. 6 in f for Flute, Clarinet, Horn and Bassoon; **Hovhanness:** *The Mysterious Mountain.*

**8:04/WQXR-AM/FM—The Cleveland Orchestra.** Vladimir Ashkenazy, conductor; violinist Nigel Kennedy; **Premiere:** Sym. No. 2; **Walton:** Violin Cto.; **Franch:** Sym. in d.

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**8:05/WQXR-AM/FM—"Symphony Hall."**

**9:00/WNCN—Stravinsky:** *Le Sacre du Printemps*; **Vivaldi:** Cto. for 2 Violins, Strings, and Continuo in d.

**Tchaikovsky:** *Nutcracker*, Op. 71; **Elgar:** *La Capriccio*; Op. 17.

**12:00/WNCN—Bach:** Cto. for Violin in E.

**1:00/WNCN—Chicago Symphony Orchestra.** Georg Solti, conductor. **Mahler:** Sym. No. 9.

**WNYC—"Opera Box."**

**WQXR-AM/FM—Dellus:** *Brigg Fair*; **Griffes:** Roman Sketches.

**3:04/WQXR-AM/FM—The New York Philharmonic.** Recorded performances from WQXR's repertoire.

**4:00/WNCN—Godard:** Suite, Op. 116; **Satie:** *Gymnopédie*, No. 3.

**5:00/WNCN—Granados:** Spanish Dance No. 3; **Geminiani:** Sonata 1 in d, Op. 1.

**7:00/WNCN—Mozzorgsky:** *Night on Bald Mountain*; **Bach:** Orchestral Suite No. 2 in b.

**8:00/WQXR-AM/FM—"Metropolitan Live Opera House."** *Mozart: Don Giovanni* (Sutherland, Schwarzkopf, Alva, Philharmonic Orch./Giulini).

**9:00/WNCN—Mozart:** Sym. No. 41 in c, "Jupiter"; **C. P. E. Bach:** *Sinfonia* No. 4.

**5:00/WQXR-AM/FM—Schumann:** Allegro in b, Op. 9; **Puccini:** *The Gondoliers* (United States).

**6:00/WQXR-AM/FM—Liszt:** *Liedtöne*; No. 3; **Mozart:** March in D.

**7:00/WNCN—Kodaly:** *Harjany*; Suite; **Mozart:** Sym. No. 21 in d, "Paris."

**WNYC—"Michael Feinstein Live From Grace Mansion."** Featuring the music of Gershwin, Berlin, and Porter.

**8:05/WQXR-AM/FM—The Philadelphia Orchestra.** David Zinman, conductor; flutist Jean-Pierre Rampal.

**Dvorak:** "Carnival" Op. 92; **Mozart:** Flute Cto. No. 1 in g; **Elgar:** *Enigma Variations*, Op. 36.

**9:00/WNCN—Schumann:** Sym. No. 4 in d, Op. 120; **Gershwin:** Lullaby for Strings Q.

**10:00/WQXR-AM/FM—"Evening Music,"** Hosted by Hugh Morgan.

**7:00/WNCN—Kodaly:** *Harjany*; Suite; **Mozart:** Sym. No. 21 in d, "Paris."

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**8:05/WQXR-AM/FM—The Philadelphia Orchestra.** David Zinman, conductor; flutist Jean-Pierre Rampal.

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**Variations for Trumpet in b, Op. 71; Elgar:** *La Capriccio*; Op. 17.

**12:00/WNCN—Bach:** Cto. for Violin in E.

**1:00/WNCN—Chicago Symphony Orchestra.** Georg Solti, conductor. **Mahler:** Sym. No. 9.

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**WNYC—"Michael Feinstein Live From Grace Mansion."** Featuring the music of Gershwin, Berlin, and Porter.

# TELEVISION

## LISTINGS

COMPILED BY JENNIFER SEABURY

### Weeknights, FEBRUARY 1-3 and 6-7

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Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

**WED., FEB. 1**  
6:00  
**2** News  
**2** *Time's Company*  
**2** *Mat Houston*  
**2** *Benaz*  
**2** *New Jersey News*  
**2** *World of Survival*  
**2** *Italian Programming*  
**2** *Lavigne and Shirley*  
**2** *Mr. Wizard's World*  
**2** *Movie: Children of a Lesser God*  
**2** *NBA Today*  
**2** *Profiles: Franco*  
**2** *Pick Me Up at Peggy's Cove*  
**2** *Living Body*

6:30  
**2** News  
**2** *Family Ties*  
**2** *The Jeffersons*  
**2** *Nightly Business Report*  
**2** *One Day at a Time*  
**2** *Movie: The Bonker Gang*  
**2** *Leonard Pad 6*  
**2** *Double Dare*  
**2** *SportsLink*  
**2** *Twentieth Century*  
**2** *Movie: Sweet Louisa*  
**2** *Earthfile*  
**2** *Shenandoah Today*

7:00  
**2** *Win, Lose or Draw*  
**2** News  
**2** *Jeopardy!*  
**2** *Cooby*  
**2** *Cherri*  
**2** *March of Time*  
**2** *Contest: Long Island*  
**2** *Any Grinsh*  
**2** *Inspector Gadget*  
**2** *SportsCenter*  
**2** *SportsDesk*  
**2** *Chromie*  
**2** *World Monitor*  
**2** *Moviefile*

7:30  
**2** *Wheel of Fortune*  
**2** *Inside Edition*  
**2** *Current Affairs*  
**2** *Entertainment Tonight*  
**2** *Kate & Allie*  
**2** *Myers*  
**2** *Bill Meyers' World of Ideas*  
**2** *Wild America*  
**2** *Sanford and Son*  
**2** *Looney Tunes*  
**2** *Scholarship Sports*  
**2** *Movie: Rangers vs. Washington Capitals*  
**2** *World of Survival*  
**2** *Spiral of Life*  
**2** *Crossfire*

8:00  
**2** *TV 101*  
**2** *Unsolved Mysteries*  
**2** *Movie: In the Company of Strangers*  
**2** *Craving Pains*

**2** *A-Team*  
**2** *Movie: Nothing in Common*  
**2** *MacNeil/Lehrer*  
**2** *National Geographic: In the Shadow of Vesuvius*  
**2** *Boogie in Black and White*  
**2** *Movie: And Now My Love*  
**2** *Movie: Patton*  
**2** *Movie: batteries not included*  
**2** *Hockey: Boston vs. Minnesota*  
**2** *Diana: The Making of the Princess*  
**2** *Movie: The Falcon and the Snowman*  
**2** *Movie: Top Secret!*  
**2** *Movie: Mr. Ed*  
**2** *Basketball: Villanova vs. Syracuse*  
**2** *Bandline*  
**2** *Comedy and Magic*  
**2** *Movie: Suspicion*  
**2** *Nature of Things*  
**2** *Prisoners*

8:30  
**2** *Head of the Class*  
**2** *Daddy Dink*  
**2** *At Power*

9:00  
**2** *The Equalizer*  
**2** *Night Court*  
**2** *Wonder Years*  
**2** *American Playhouse: A Rain in the Sun*  
**2** *Reverend in this issue.*  
**2** *Movie: The Turning Point*  
**2** *Kuwait Report*  
**2** *My Three Sons*  
**2** *Versus: War With Walter Cronkite*  
**2** *Movie: Extremities*  
**2** *Movie: The Naked Face*  
**2** *Great Places*  
**2** *Larry King Live*

9:30  
**2** *My Two Dads*  
**2** *Heavenly*  
**2** *Safari Africa Now*  
**2** *Dosma Reed*  
**2** *Movie: Revenge of the Nerds II*

10:00  
**2** *Whoopie*  
**2** *Nightingale's*  
**2** *Came Beach*  
**2** *Scholarship Sports*  
**2** *Movie: Blind Date*  
**2** *Saturday Night Live*  
**2** *Basketball: Kansas vs. Missouri*  
**2** *Decoder: '96*  
**2** *Movie: Goshawk*  
**2** *Animal Wonder*  
**2** *Down Under*

10:15  
**2** *Movie: The Eiger Sanction*

10:30  
**2** *Old Couple*  
**2** *Dark Shadows*  
**2** *Second City TV*  
**2** *Basketball: Providence vs. St. John's*  
**2** *Super Dave*  
**2** *Blind of Prey*  
11:00  
**2** News  
**2** *MP A'SPH*  
**2** *Benny Hill*  
**2** *Cherri*  
**2** *Never the Twain*  
**2** *Heller TV: U.S.A.*  
**2** *Movie: The Deler*  
**2** *At the Impass*  
**2** *Movie: Hollywood Boulevard*  
**2** *Uncovered on the Move*  
**2** *Moviefile*

11:30  
**2** *Fat Salsab Show*  
**2** *Tonight Show*  
**2** *Taxi*  
**2** *Nightline*  
**2** *Movie: Downey*  
**2** *The Hazytoners*  
**2** *Nightly Business Report*  
**2** *Car 54 Where Are You?*  
**2** *Sports Tonight*

11:35  
**2** *Movie: Daryl*  
**2** *Movie: Less Than Zero*

MIDNIGHT  
**2** *Koyak*  
**2** *Movie: Our Family Honor*  
**2** *Star Trek*  
**2** *America's Musical Theater: Tremontia*  
**2** *Nova*  
**2** *Movie: Edith and Marcel*  
**2** *Make Room For Daddy*  
**2** *SportsCenter*  
**2** *Festivals of the Far East*  
**2** News

12:25  
**2** *Movie: Suspect*

12:30 a.m.  
**2** *David Letterman*  
**2** *Arresta Hall*  
**2** *Movie: Stripped to Kill*  
**2** *PGA Tour*  
**2** *Movie: Thru the Glass*  
**2** *Movie: Blind Date*  
**2** *Movie: Arnie Lupin*

1:00 a.m.  
**2** *Night Heat: Patton*  
**2** *Secrets of Success*  
**2** *Twilight Zone*  
**2** *Calvary*  
**2** *Six World*  
**2** *World Monitor*  
**2** *Crossfire*

1:20 a.m.  
**2** *Movie: Codename: Wildfire*  
1:30 a.m.  
**2** *Later With Bob Costas*  
**2** *For Frankie*  
**2** News  
**2** *March of Time*  
**2** *Movie: Thirty Seconds Over Tokyo*  
**2** *NBA Today*  
**2** *Portraits of Power*

2:00 a.m.  
**2** *USA Today*  
**2** News  
**2** *Synthesizer*  
**2** *Secrets of Success*  
**2** *MacNeil/Lehrer*  
**2** *Movie: Top Secret!*  
**2** *Coast to Coast*  
**2** *Conquest of Space*

2:30 a.m.  
**2** *Nightwatch*  
**2** *New Family Fraud*  
**2** *Imprisoned*  
**2** *Jeopardy!*  
**2** *Movie: Freedom*  
**2** *Home Shopping*  
**2** *Movie: Body Double*  
**2** *Movie: Arnie*  
**2** *Movie: Long Island*  
**2** *Star of Bethlehem*

3:00 a.m.  
**2** *Group 1 Medical*  
**2** *Movie: The Moon Is Blue*  
**2** *White Shadow*  
**2** *Tonight and Tomorrow*  
**2** *Movie: Heartbreak Ridge*

3:30 a.m.  
**2** *New Line Club*  
**2** *Movie: Revenge of the Nerds II*  
**2** *Movie: Sweet Louisa*

4:00 a.m.  
**2** *Relatively Speaking*  
**2** *Streets of San Francisco*  
**2** *Movie: The Stars Look Down*  
**2** *Movie: Scarecrow*

4:10 a.m.  
**2** *Movie: Desires*

4:30 a.m.  
**2** *War Chronicles*  
**2** *The Avengers*  
**2** *Movie: Cut and Run*

5:00 a.m.  
**2** *The Constitution: That Delicate Balance*

5:30 a.m.  
**2** *Body by Jake*  
**2** *Morning Stretch*  
**2** *Center Place*  
**2** *Getting Fit With Denise Austin*

THU., FEB. 2

6:00  
**2** News  
**2** *Three's Company*

**2** *Mat Houston*  
**2** *Benson*  
**2** *New Jersey News*  
**2** *World of Survival*  
**2** *Italian Programming*  
**2** *Lavigne and Shirley*  
**2** *Movie: Educating Rita*  
**2** *March of Time*  
**2** *Movie: Maturwork*  
**2** *Profiles: Joseph Stalin*  
**2** *Quest for Healing*

6:30  
**2** News  
**2** *Family Ties*  
**2** *The Jeffersons*  
**2** *Nightly Business Report*  
**2** *One Day at a Time*  
**2** *Movie: Double Dare*  
**2** *SportsLink*  
**2** *Twentieth Century*  
**2** *Shenandoah Today*

7:00  
**2** *Win, Lose or Draw*  
**2** News  
**2** *Jeopardy!*  
**2** *Cooby*  
**2** *Cherri*  
**2** *March of Time*  
**2** *Contest: Long Island*  
**2** *Any Grinsh*  
**2** *Encyclopedia: Volume T*  
**2** *Inspector Gadget*  
**2** *Basketball: Georgia vs. Auburn*  
**2** *SportsDesk*  
**2** *Chromie*  
**2** *Movie: Protes*  
**2** *Movie: The Naked Face*  
**2** *Moviefile*

7:30  
**2** *Wheel of Fortune*  
**2** *Inside Edition*  
**2** *Current Affairs*  
**2** *Entertainment Tonight*  
**2** *Kate & Allie*  
**2** News  
**2** *Bill Meyers' World of Ideas*  
**2** *Nature: Spirits of the Forest: The Lemur*  
**2** *Sanford and Son*  
**2** *Movie: The Perfect Match*

**2** *Movie: Superman IV: The Quest for Peace*  
**2** *Looney Tunes*  
**2** *Basketball: Knicks vs. Cleveland Cavaliers*  
**2** *World of Survival*  
**2** *Journey Into India*  
**2** *Crossfire*

8:00  
**2** *48 Hours*  
**2** *Cooby Show*  
**2** *Movie: A Case of Rape*  
**2** *A Fine Romance*  
**2** *Unsubtle*  
**2** *Movie: The Blues Brothers*  
**2** *MacNeil/Lehrer*  
**2** *Black Alder*  
**2** *Movie: A Great Wall*

# TELEVISION

**Movie: High Plains Drifter**  
**10:00 Hockey:** Islanders vs. Toronto  
**10:00 Mr. Ed**  
**10:00 Movie:** Christine  
**10:00 Edge and Beyond**  
**10:00 Movie:** Anchors Aweigh  
**10:00 East Africa Wilderness**  
**10:00 Princesses**  
**8:30**  
**10:00 A Different World**  
**10:00 The Old House**  
**10:00 Fantasy Secret Army**  
**10:00 Party Duke**  
**10:00 Wild World of the East**  
**9:00**  
**10:00 Paradise**  
**10:00 Chariot**  
**10:00 Dynasty**  
**10:00 National Geographic Special: Creators of the Monrovia**  
**10:00 Mystery: Inspector Moore II**  
**10:00 Movie: The Tracker**  
**10:00 Movie: Frenzy**  
**10:00 My Three Sons**  
**10:00 Basketball: Duke vs. Georgia Tech**  
**10:00 The Lady of the Camellias**  
**10:00 Movie: Quiet Cool**  
**10:00 Movie: The Aviators**  
**10:00 Beyond 2000**  
**10:00 Larry King Live**  
**9:30**  
**10:00 David Letterman's 50th Anniversary Show**  
**10:00 Dennis Reed**  
**10:00**  
**10:00 A Court Landing**  
**10:00 Hearst**  
**10:00 Secret Intelligence: Intervention**  
**10:00 Metropolitan Theatre: A Perfect Spy**  
**10:00 EastEnders**  
**10:00 Andy Warhol**  
**10:00 Movie: The Great Northfield, Minnesota Raid**  
**10:00 Saturday Night Live**  
**10:00 Movie: Assassination**  
**10:00 Profiles of Niavos**  
**10:30**  
**10:00 News**  
**10:00 Dark Shadow**  
**10:00 Second City TV**  
**10:00 Sports/Night**  
**10:00 Movie: Nomads**  
**10:00 Along Nature's Routes**  
**11:00**  
**10:00 News**  
**10:00 MP 45H**  
**10:00 Benny Hill**  
**10:00 Cheers**  
**10:00 Never the Twain**  
**10:00 Helix: T.V. U.S.A.**  
**10:00 Why Did Johnny Kill?**  
**10:00 Hockey: Devils vs. I. A.**  
**10:00 Movie: The Omen**  
**10:00 Laugh-In**  
**10:00 NCAA Final Four**  
**10:00 Movie: One for the Road**  
**10:00 Soda**  
**10:00 Moneyline**  
**11:30**  
**10:00 Pet Sajak Show**  
**10:00 Tonight Show**  
**10:00 Taxi**  
**10:00 Nightline**  
**10:00 Martin Denny**  
**10:00 The Homeycomers**  
**10:00 Eleventh Hour**  
**10:00 Nightly Business Report**  
**10:00 Movie: Vagabond**  
**10:00 Car 54**

**10:00 SportsCenter**  
**10:00 Knives and Sanders**  
**10:00 International Underoos**  
**10:00 Sports Tonight**  
**11:45**  
**10:00 Movie: Eat the Peach**  
**MIDNIGHT**  
**10:00 Konig**  
**10:00 Movie: Better Late Than Never**  
**10:00 Star Trek**  
**10:00 Heintz**  
**10:00 When Bad Things Happen to Good People**  
**10:00 Movie: Too Late for Hero**  
**10:00 Movie: Action Jackson**  
**10:00 Mole Room for Daddy**  
**10:00 State America**  
**10:00 Edge and Beyond**  
**10:00 Gloria Estefan Explains**  
**10:00 Newswatch**  
**12:30 a.m.**  
**10:00 David Letterman**  
**10:00 Arnie Hall**  
**10:00 Movie: Prison of Darkness**  
**10:00 Wild World of the East**  
**1:00 a.m.**  
**10:00 Night Heat: The Game**  
**10:00 Autoland**  
**10:00 Twilight Zone**  
**10:00 Joyce Treman: Artist at Vortex**  
**10:00 Skiing**  
**10:00 Movie: The Falcon and the Snowman**  
**10:00 World Monitor**  
**10:00 Croucher**  
**1:15 a.m.**  
**10:00 Movie: Pillow to Post**  
**1:30 a.m.**  
**10:00 Later With Bob Casan**  
**10:00 One Day at a Time**  
**10:00 News**  
**10:00 Joe Franklin**  
**10:00 March of Time**  
**10:00 Short Films**  
**10:00 Rendezvous**  
**1:40 a.m.**  
**10:00 Movie: Death Walk**  
**2:00 a.m.**  
**10:00 Dark Shadow**  
**10:00 Second City TV**  
**10:00 Sports/Night**  
**10:00 Movie: Nomads**  
**10:00 Along Nature's Routes**  
**11:00**  
**10:00 News**  
**10:00 MP 45H**  
**10:00 Benny Hill**  
**10:00 Cheers**  
**10:00 Never the Twain**  
**10:00 Helix: T.V. U.S.A.**  
**10:00 Why Did Johnny Kill?**  
**10:00 Hockey: Devils vs. I. A.**  
**10:00 Movie: The Omen**  
**10:00 Laugh-In**  
**10:00 NCAA Final Four**  
**10:00 Movie: One for the Road**  
**10:00 Soda**  
**10:00 Moneyline**  
**11:30**  
**10:00 Pet Sajak Show**  
**10:00 Tonight Show**  
**10:00 Taxi**  
**10:00 Nightline**  
**10:00 Martin Denny**  
**10:00 The Homeycomers**  
**10:00 Eleventh Hour**  
**10:00 Nightly Business Report**  
**10:00 Movie: Vagabond**  
**10:00 Car 54**

**3:50 a.m.**  
**10:00 Movie: Assassination**  
**4:00 a.m.**  
**10:00 Relatively Speaking**  
**10:00 Street of San Francisco**  
**10:00 Movie: The Stork Club**  
**4:30 a.m.**  
**10:00 Movie: Hollow Triumph**  
**4:30 a.m.**  
**10:00 War Chronicles**  
**10:00 The Avengers**  
**5:00 a.m.**  
**10:00 Faces of Culture**  
**5:30 a.m.**  
**10:00 Body by Jake**  
**10:00 Morning Stretch**  
**10:00 Getting Fit With Derrin Austin**  
**FRI., FEB. 3**  
**6:00**  
**10:00 News**  
**10:00 Three's Company**  
**10:00 Matt Houston**  
**10:00 Benson**  
**10:00 New Jersey News**  
**10:00 World of Survival: Saga of the River Otter**  
**10:00 Italian programming**  
**10:00 Lawrence and Shirley**  
**10:00 Movie: John**  
**10:00 Movie: Love With the Proper Stranger**  
**10:00 Mr. Wizard's World**  
**10:00 Running and Racing**  
**10:00 Predator: Field Game**  
**10:00 Movie: Perry Mason Returns**  
**10:00 Futurama**  
**6:30**  
**10:00 Family Ties**  
**10:00 News**  
**10:00 The Jefferson**  
**10:00 Nightly Business Report**  
**10:00 One Day at a Time**  
**10:00 Double Dare**  
**10:00 Sportsbook**  
**10:00 Twentieth Century**  
**10:00 Showbiz Today**  
**7:00**  
**10:00 Win, Lose or Draw**  
**10:00 News**  
**10:00 Jeopardy**  
**10:00 Comedy**  
**10:00 Chores**  
**10:00 Menu View in Review**  
**10:00 Contact: Long Island**  
**10:00 Yes, Today**  
**10:00 News**  
**10:00 Mollie's Group**  
**10:00 Secrets of Success**  
**10:00 Movie: Not a Love**  
**10:00 Movie: Christine**  
**10:00 Trek About**  
**2:30 a.m.**  
**10:00 Nightwatch**  
**10:00 New Family Food**  
**10:00 Improv Tonight**  
**10:00 Movie: Father Figure**  
**10:00 Home Shopping**  
**2:40 a.m.**  
**10:00 Movie: The Happy Hooker Goes Hollywood**  
**2:50 a.m.**  
**10:00 Movie: The Americanization of Emily**  
**3:00 a.m.**  
**10:00 Group 1 Medical**  
**10:00 Movie: For Love of Ivy**  
**10:00 White Shadow**  
**10:00 Here's to Your Health**  
**3:15 a.m.**  
**10:00 Movie: A Star Is Born**  
**10:00 Movie: The Affairs of Martha**  
**3:30 a.m.**  
**10:00 New Lion Club**

**10:00 Perfect Strangers**  
**10:00 Knives and Sanders**  
**10:00 Movie: Animal House**  
**10:00 Mar/Net/Leber**  
**10:00 Washington Work in Review**  
**10:00 Movie: Shady**  
**10:00 Basketball: Detroit vs. Philadelphia**  
**10:00 Movie: Neutrene to Jade**  
**10:00 Movie: Switching Channels**  
**10:00 Mr. Ed**  
**10:00 Track and Trustor Pull**  
**10:00 The Eagle and the Bear**  
**10:00 Movie: batteries not included**  
**10:00 Movie: Task Force Desert Victory**  
**10:00 Prisoners**  
**8:30**  
**10:00 Full House**  
**10:00 Wall Street Week**  
**10:00 Dr. Who Movies**  
**10:00 Party Duke**  
**10:00 Winston Churchill: The Valiant Years**  
**9:00**  
**10:00 Dallas**  
**10:00 Miami Vice**  
**10:00 Mr. Belvedere**  
**10:00 Great Performances: Melba**  
**10:00 Fresh Fields**  
**10:00 My Three Sons**  
**10:00 Movie: Balletproof**  
**10:00 Topshowing**  
**10:00 Movie: Hilder: The Last Ten Days**  
**10:00 Hitchcock Presents**  
**10:00 Larry King Live**  
**9:30**  
**10:00 Just the Ten of Us**  
**10:00 Movie: Reform School Girls**  
**10:00 Basketball: Nets vs. Utah**  
**10:00 Double Dare**  
**10:00 Ray Bradbury**  
**9:45**  
**10:00 Comedy Club**  
**10:00**  
**10:00 Fulton Crest**  
**10:00 UNSUB**  
**10:00 News**  
**10:00 Yes, Today**  
**10:00 EastEnders**  
**10:00 Anita O'Day Live at Ronnie Scott**  
**10:00 Movie: batteries not included**  
**10:00 Saturday Night Live**  
**10:00 Adventure**  
**10:00 Brothers**  
**10:00 The Hackberry**  
**10:00 Compact of Space**  
**10:30**  
**10:00 Inside the NBA**  
**10:30**  
**10:00 News**  
**10:00 Wall Street Week**  
**10:00 Her Metal**  
**10:00 Dark Shadow**  
**10:00 Second City TV**  
**10:00 It's Garry Shandling's Show**  
**10:00 Movie: Northern Pursuit**  
**10:00 World of Survival**  
**10:00 People Rock**  
**10:00 Reef Builders**  
**10:00 Croucher**  
**8:00**  
**10:00 Beauty & the Beast**  
**10:00 Wrestling**  
**10:00 Movie: North by Northwest (1959), Dir. by Alfred Hitchcock**

**10:00 Never the Twain**  
**10:00 World TV**  
**10:00 Movie: Peter Brook's King Lear**  
**10:00 Movie: Kandyland**  
**10:00 Movie: Music Magazine**  
**10:00 Late Connection Show**  
**10:00 At the Improv**  
**10:00 Laugh In**  
**10:00 Eddie Murphy Revue**  
**10:00 Nightline**  
**10:00 Ark on the Move**  
**10:00 Moneyline**  
**11:30**  
**10:00 Pet Sajak Show**  
**10:00 Tonight Show**  
**10:00 Taxi**  
**10:00 Nightline**  
**10:00 Martin Denny**  
**10:00 The Homeycomers**  
**10:00 Movie: Kind Hearts and Coronets**  
**10:00 Nightly Business Report**  
**10:00 Car 54 Where Are You?**  
**10:00 SportsCenter**  
**10:00 This Week in the Big East**  
**10:00 Movie: D.O.A.**  
**10:00 In Search of Paradise**  
**10:00 Sports Tonight**  
**11:50**  
**10:00 Movie: Blade Runner**  
**MIDNIGHT**  
**10:00 Kojak**  
**10:00 David Letterman**  
**10:00 Movie: Haunted House**  
**10:00 Friday the 13th**  
**10:00 Secret Intelligence: Intervention**  
**10:00 A.W.A. Wrestling**  
**10:00 Talking Sports**  
**10:00 Orphan of the Wild: Drought**  
**10:00 Newsnight**  
**12:30 a.m.**  
**10:00 Arnie Hall**  
**10:00 Movie: The Barbarians**  
**12:40 a.m.**  
**10:00 On Location**  
**1:00 a.m.**  
**10:00 Movie: Sanguar**  
**10:00 Latin Connection**  
**10:00 Twilight Zone**  
**10:00 War and Peace in the Nuclear Age: The Weapon of Choice**  
**10:00 Drug Boring**  
**10:00 World Monitor**  
**10:00 Croucher**  
**1:15 a.m.**  
**10:00 Movie: The Stranger**  
**10:00 Movie: Monogamy**  
**10:00 Movie: Hilder: The Last Ten Days**  
**1:30 a.m.**  
**10:00 Friday Night Videos**  
**10:00 Joe Franklin**  
**10:00 News**  
**10:00 Movie: Wild Geese II**  
**10:00 Chores**  
**10:00 Spire of Life**  
**1:50 a.m.**  
**10:00 Dark Shadow**  
**10:00 Movie: The Secrets of Love: Three Rakish Tales**  
**2:00 a.m.**  
**10:00 Hair Loss**  
**10:00 News**  
**10:00 Wrestling**  
**10:00 Movie: Hercules**  
**10:00 Sportsbook**  
**10:00 Colorado Rapid River**  
**10:00 Adventure**  
**2:30 a.m.**  
**10:00 News**  
**10:00 Improv Tonight**  
**10:00 Movie: The Food of the Gods**

**10:00 Home Shopping**  
**3:00 a.m.**  
**10:00 USA Today**  
**10:00 New Family Food**  
**10:00 Movie: Komet**  
**10:00 Exterminator**  
**10:00 Secrets of Success**  
**10:00 Danish Dicks**  
**10:00 Movie: The Challenge**  
**10:00 Movie: Escape in the Desert**  
**3:20 a.m.**  
**10:00 Movie: The Melbu**  
**10:00 Bikeri Shop**  
**3:30 a.m.**  
**10:00 Movie: The Two-Five**  
**10:00 Group 1 Medical**  
**10:00 Movie: Moon in Scorpio**  
**3:50 a.m.**  
**10:00 Movie: Hercules: Unchained**  
**4:00 a.m.**  
**10:00 New Lion Club**  
**10:00 Secrets of San Francisco**  
**10:00 Movie: Oliver Twist**  
**4:30 a.m.**  
**10:00 Relatively Speaking**  
**10:00 Branded**  
**5:00 a.m.**  
**10:00 The World: A Television History**  
**MON., FEB. 6**  
**6:00**  
**10:00 News**  
**10:00 Three's Company**  
**10:00 Matt Houston**  
**10:00 Benson**  
**10:00 New Jersey News**  
**10:00 World of Survival: Rocky Mountain Summer**  
**10:00 Italian Programming**  
**10:00 Lawrence and Shirley**  
**10:00 Movie: The Get**  
**10:00 Movie: Teacher's Pet**  
**10:00 Mr. Wizard's World**  
**10:00 Short Films**  
**10:00 Sportsbook**  
**10:00 Profiles: Larry Lang**  
**10:00 Movie: Last of the Red Hot Lovers**  
**10:00 The 1930s**  
**6:30**  
**10:00 Family Ties**  
**10:00 The Jefferson**  
**10:00 Nightly Business Report**  
**10:00 One Day at a Time**  
**10:00 Double Dare**  
**10:00 Movie: Radio Days**  
**10:00 Sportsbook**  
**10:00 Tennis**  
**10:00 Twentieth Century**  
**10:00 Vagabond**  
**10:00 Showbiz Today**  
**7:00**  
**10:00 Win, Lose or Draw**  
**10:00 News**  
**10:00 Jeopardy**  
**10:00 Comedy**  
**10:00 Chores**  
**10:00 March of Time**  
**10:00 Contact: Long Island**  
**10:00 Andy Griffith**  
**10:00 Sportsbook**  
**10:00 Chronicle**  
**10:00 World Monitor**  
**10:00 Moneyline**  
**7:30**  
**10:00 Wheel of Fortune**  
**10:00 Inevitable Affair**  
**10:00 Entertainment Tonight**  
**10:00 Kate & Allie**  
**10:00 News**  
**10:00 Movie: Mayers' World of Ideas**

**41** Bodywatts:  
Schizophrenia: *Captain of the Mind*  
**10:15**  
**42** Star Trek: Voyager: Volume 1  
**10:30**  
**43** Pro Sking  
**10:30**  
**44** Looney Tunes  
**10:30**  
**45** Basketball: Syracuse vs. Seton Hall  
**10:30**  
**46** Canadian Sportsworld  
**10:30**  
**47** World of Survival  
**10:30**  
**48** Fraggle Rock  
**10:30**  
**49** Bonanza: *Reunion of Power*  
**10:30**  
**50** *Cassidy*  
**11:00**  
**51** Newhart  
**11:00**  
**52** Night of 1,000 Laughs  
**11:00**  
**53** Movie: *Winds of War*  
**11:00**  
**54** MacGyver  
**11:00**  
**55** Basketball: Syracuse vs. Seton Hall  
**11:00**  
**56** Movie: *Poltergeist II: The Other Side*  
**11:00**  
**57** MacNeil/Lehrer  
**11:00**  
**58** Planet Earth: The Living Machine  
**11:00**  
**59** Martin Luther King: The Dream on Hold  
**11:00**  
**60** Hanoi: Dreams of Democracy  
**11:00**  
**61** Movie: *Ballat*  
**11:00**  
**62** Movie: *Little Shop of Horrors*  
**11:00**  
**63** Movie: *batteries not included*  
**11:00**  
**64** M.A.S.H. Ed  
**11:00**  
**65** Movie: *The Man*  
**11:00**  
**66** Writhing  
**11:00**  
**67** Journey: *Globe TV*  
**11:00**  
**68** Movie: *The Falcon and the Snowman*  
**11:00**  
**69** Special: *Reaching for the Stars*  
**11:00**  
**70** New Animal World  
**11:00**  
**71** *Prisoners*  
**11:00**  
**72** Kate & Allie  
**11:00**  
**73** *Putty Padre*  
**11:00**  
**74** *Amateur Naturalist*  
**11:00**  
**75** *Kojak*  
**11:00**  
**76** Movie: *Outrage*  
**11:00**  
**77** Star Trek  
**11:00**  
**78** Adam Smith's Money  
**11:00**  
**79** *Make Room for Daddy*  
**11:00**  
**80** Movie: *Christine*  
**11:00**  
**81** Basketball: Cal-Santa Barbara vs. UNLV  
**11:00**  
**82** News  
**11:00**  
**83** David Letterman  
**11:00**  
**84** *Jeopardy!*  
**11:00**  
**85** *Tony Brown's Journal*  
**11:00**  
**86** *National Geographic Explorer*  
**11:00**  
**87** *100 m*  
**11:00**  
**88** *Night Heat*  
**11:00**  
**89** *McGrory Report*  
**11:00**  
**90** *For Franklin*  
**11:00**  
**91** *Twilight Zone*  
**11:00**  
**92** *Crime and Kirby*  
**11:00**  
**93** *Naming of Things: The Nagano Escapement—A Rock Video and Stunning Sounds*  
**11:00**  
**94** Movie: *Quiet Cool*  
**11:00**  
**95** *Movie: West Point of the Air*  
**11:00**  
**96** *World Monitor*  
**11:00**  
**97** *Crossfire*  
**11:00**  
**98** *Movie: Sign O' the Times*  
**11:00**  
**99** *Movie: Rejoice*  
**11:00**  
**100** *School Girls*

**101** *America's Fantastic Architecture*  
**10:30**  
**102** *Movie: Bonnie and Clyde*  
**10:30**  
**103** *Comedy Club*  
**10:30**  
**104** *Old Couple*  
**10:30**  
**105** *Second City TV*  
**10:30**  
**106** *24/7 News*  
**10:30**  
**107** *24/7 News*  
**10:30**  
**108** *Benny Hill*  
**10:30**  
**109** *Cher*  
**10:30**  
**110** *Eleventh Hour*  
**10:30**  
**111** *Never the Twain*  
**10:30**  
**112** *Hellfire TV Network-USA*  
**10:30**  
**113** *Laugh In*  
**10:30**  
**114** *Talking Sports*  
**10:30**  
**115** *At the Improv*  
**10:30**  
**116** *Movie: Celluloid Zero*  
**10:30**  
**117** *Living Book*  
**10:30**  
**118** *Movie: Money*  
**11:30**  
**119** *Pat Sajak Show*  
**11:30**  
**120** *Teatime Show*  
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**121** *Teatime*  
**11:30**  
**122** *Nightline*  
**11:30**  
**123** *Movie: Denouement*  
**11:30**  
**124** *The Honeymooners*  
**11:30**  
**125** *Great Performances: Mefisto*  
**11:30**  
**126** *Nightly Business*  
**11:30**  
**127** *Movie: Native Son*  
**11:30**  
**128** *Movie: The Tracker*  
**11:30**  
**129** *Car 54 Where Are You?*  
**11:30**  
**130** *SportsCenter*  
**11:30**  
**131** *Movie: Amazon*  
**11:30**  
**132** *Movie: The Falcon and the Snowman*  
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# Weekend, FEBRUARY 4-5

## SAT., FEB. 4

7:30 a.m.  
**2** *Dr. Foul*  
**3** *Hickory Hideout*  
**4** *Spy Smackin'*  
**5** *King Leonardo*  
**6** *Metro View in Review*

8:00 a.m.  
**7** *Roggerly Ann and Andy*  
**8** *Klugey*  
**9** *World Tomorrow*  
**10** *Flintstone Kids*  
**11** *Her How*  
**12** *Adam Smith*  
**13** *Bowman*  
**14** *The Question Tapes*  
**15** *Dennis the Menace*  
**16** *Fishing*  
**17** *Journey to Adventure*  
**18** *Thrills of Jamie McNetters*

8:15 a.m.  
**19** *Movie: The Old Cuneo Shop*

8:30 a.m.  
**20** *Superman*  
**21** *Gummi Bears*  
**22** *Syberstion*  
**23** *Where the Posh Hit*  
**24** *Hill Video*  
**25** *Wall Street Week*  
**26** *Hostediff*  
**27** *Sportman's Challenge*  
**28** *Profile: Joseph Stalin*  
**29** *Movie: Hearts of the West*

9:00 a.m.  
**30** *Muppet Babies*  
**31** *Smurfs*  
**32** *McCreary Report*  
**33** *New Healthy Diet*  
**34** *Dr. Clark's Golden Greats*  
**35** *Washington Week*  
**36** *The Mind*  
**37** *National Geographic Explorer*  
**38** *Mr. Wizard's World*  
**39** *Movie: Crimes of the Heart*  
**40** *Jimmy Houston Chooches*  
**41** *Miss Maple: Body in the Library*  
**42** *How the West Was Won*  
**43** *Golden Triangle*

9:30 a.m.  
**44** *Real Ghostbusters*  
**45** *Cowdoun to Quaiting*  
**46** *America's Top Ten*  
**47** *One-On-One*  
**48** *Movie: batteries not included*  
**49** *Fishin' Hole*  
**50** *Moneyweek*

10:00 a.m.  
**51** *Pewee's Playhouse*  
**52** *Chyomans*  
**53** *W.W.F. Wrestling*  
**54** *Back Rogers*  
**55** *Soul Train*  
**56** *Firing Line*  
**57** *Wonderworks*  
**58** *Body Electric*  
**59** *Constance: Twilight of the Alaskan Frontier*  
**60** *Movie: Welcome to 18*  
**61** *Nick Rocks*  
**62** *Packing Senior*  
**63** *Travel Magazine*  
**64** *Men From Uncle*  
**65** *Explor*

10:30 a.m.  
**66** *Garfield*

**67** *Alf*  
**68** *Sashy Doo*  
**69** *American Interests*  
**70** *State of the Arts*  
**71** *You Can't Do That on Television*  
**72** *Sankist K.I.D.S.*  
**73** *World of Photography*  
**74** *Movie: Go for It*

**75** *Explor*  
**76** *Style*  
**77** *French Chef*  
**78** *Mighty Mouse*  
**79** *Learning the Ropes*  
**80** *Bugs Bunny*  
**81** *Star Search*  
**82** *Ten Brown's Journal*  
**83** *Quilting I*  
**84** *Eye on Asia*  
**85** *Breaking*  
**86** *Don't Just Sit There*

**87** *Movie: batteries not included*  
**88** *Scholastic Sports*  
**89** *Biography: Jimmy Wymer*  
**90** *Green Manions*  
**91** *Ark on the Move*  
**92** *Tern Wolf*  
**93** *El Grimsby*  
**94** *Cillyen's Island*  
**95** *Open Mind*  
**96** *Victory Garden*  
**97** *Movie: White Water Summer*  
**98** *Max Headroom*  
**99** *Kid's Court*  
**100** *Gameplay*  
**101** *In Search of Paradise*  
**102** *College Football Preview*

11:30 a.m.  
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**104** *El Grimsby*  
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**109** *Max Headroom*  
**110** *Kid's Court*  
**111** *Gameplay*  
**112** *In Search of Paradise*  
**113** *College Football Preview*

NOON  
**114** *My Vern, It's Ernest!*  
**115** *Pinky Brewster*  
**116** *Movie: Bon Voyage, Charlie Brown*  
**117** *Animal Crack-Ups*  
**118** *Three Stages*  
**119** *Wrestling*  
**120** *GED*  
**121** *Gourmet Cooking*  
**122** *Video: Main Box*  
**123** *Movie: Invasion of the Body Snatchers*  
**124** *Movie: Leonard Part 6*  
**125** *Tennis: Davis Cup*  
**126** *Movie: Hilar: The Last Ten Days*  
**127** *Movie: Gendhi*  
**128** *Animal Wonder*  
**129** *Under Under*  
**130** *Newsday*

12:30  
**131** *News*  
**132** *New Archives*  
**133** *This Old House*  
**134** *Inspector Gadget*  
**135** *Best of Fry*  
**136** *Exotic: Exotic*  
**137** *News*  
**138** *History of College Basketball*  
**139** *Super Boy*  
**140** *Entertainment This Week*  
**141** *Barrett*  
**142** *Movie: Death Hunt*  
**143** *Bookmark*  
**144** *Fragal Government*  
**145** *Whisk*  
**146** *Men From Uncle*  
**147** *Explor*  
**148** *Movie: Rustlers' Rhapsody*  
**149** *Basketball: Florida State vs. Cincinnati*

**150** *Rubikcube*  
**151** *Newsday*  
**152** *Movie: The Next Voice You Hear*  
**153** *Spectacular World of Cuneo Records*  
**154** *Movie: History of the World*  
**155** *Scientific Journal*  
**156** *French Chef*  
**157** *Movie: Jake Speed*  
**158** *Movie: Shoot Out*  
**159** *Hostediff*  
**160** *Newsweek Saturday*

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**161** *Movie: Godzilla's Revenge*  
**162** *Basketball: Syracuse vs. Penn State*  
**163** *Movie: The Golden Years*  
**164** *Movie: The Revenge*  
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**INVESTMENT BANKERS  
TO THE COMMUNICATIONS, MEDIA,  
PUBLISHING, BROADCASTING AND  
INFORMATION INDUSTRIES**

**Triangle Publications, Inc.**

has been sold to

**News America Holdings Incorporated**

a U.S. subsidiary of

**The News Corporation Limited**

for

**\$3,000,000,000**

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*We initiated the transaction, acted as financial advisor to,  
and assisted in the negotiations as the representative  
of Triangle Publications, Inc.*

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October 1988

**VERONIS, SUHLER & ASSOCIATES INC.**

**VERONIS, SUHLER & ASSOCIATES INC.  
350 PARK AVENUE  
NEW YORK, NEW YORK 10022  
(212) 935-4990**



# TOWN AND COUNTRY PROPERTIES

*Town And Country Properties* is a weekly feature. Special rates effective with the January 2, 1989 issue: \$28.50 per line, per issue, flat rate. Two-line minimum. Approximately 16 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$420 per inch, one-time insertion. Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. Contact Margaret Russo for information and billing procedures. All ads accepted at the discretion of the publisher. Write Town And Country Properties Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-971-3155.

## APARTMENT Manhattan

**Luxuriously Furnished Apts**  
**245 East 44th St.**  
Midtown Convenience  
In New Full-Service Building  
Spectacular Views In Luxury,  
Furnished Studios From \$1,900.  
Live Rent-Free Till March.  
1-Year Minimum  
212-463-1078  
NO FEE

**Greenwich Village Studio**—Spectacular  
river views, prestigious Memphis bid,  
designer fixtures. \$1450. 212-564-7783

**Luxuriously Furnished 1-BR Apts**  
**330 EAST 39th St.**  
Valet/Garage  
Rent Stabilized  
Furnished 1-BR from \$1,720.  
Live Rent-Free Till March.  
1-Year Minimum  
212-463-1078  
NO FEE

## APARTMENT Brooklyn

**Windor Terr.**—3 furn rms, nonsmoker,  
no pets, bus. person. 718-499-3814 ext.

## APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executive—  
Bank personnel. 1-4 BR. 212-935-8730.

## SUBLET WANTED

Sublet Wanted: Wall St. Law Firm—  
seeks apt sublets, within Manhattan,  
Brooklyn Heights & Park Slope, from  
May-Aug. If interested, call 212-530-9546

## COOPERATIVE/CONDO Manhattan

**Fifth Ave.** 9/1-3/1  
**5th Ave FACING THE PK**  
The exquisite 9 rooms, 3 BRs, 4 baths,  
FDR, beautifully paralleled library defines  
perfection. Triple mint condition with all  
original details exquisitely maintained.  
Facing Central Park, its breathtaking, you  
must see for yourself. Priced right, owner  
is ready to sell.

Tara Nelson  
212-891-7107 • 212-772-3995  
**DOUGLAS ELLIMAN**

Travel Agents—Planning a tour or trip  
package? Advertise it in NY Magazine's  
Travel Section. Call 212-971-3155.

**99th & 2nd**—Priced to sell. Over 1000 sq  
ft. 26th fl. corner co-op, w/2 balconies, great  
views, windowed EIK, new appl, lgr Mstr  
w/walk-in closet, 1 1/2 bths, add'l den or  
2nd BR. Must see \$230,000. Mt. 1250.  
72% tax deduct. Call now, 516-767-2297

## Park Ave 3 Exclusive AN ESTABLISHED BACHELOR APT

On Park Avenue, a unique most prestig-  
ious pre-war bldg, 3 room apt, large  
square LR w/WBF, wonderful modern  
kitchen, spacious bedroom, in the center  
of NY. Walk everywhere, wonderful &  
carefully furnished, contemporary, also  
pied-a-terre for a couple, must be seen.  
Unfurnished \$435,000 - furnished  
\$455,000. Mt. \$861.

IRENE LEEDS  
212-891-7077 212-754-2436  
**DOUGLAS ELLIMAN**

**5th Ave (30th West) 3000 SQ FT**  
**LOFT ELEGANCE EXCLUSIVE**  
Exquisite, classic loft, quality designs with  
expansive LR & FDR, lgr EIK, 2 huge  
MBRs & room for more. A real stunner.  
Anxious owner. Mid 4000's. Call Ms.  
Seva 212-912-9450, 728-2736. L.B. KAYE

**Gramercy Park**—Magnif studio, faces pk  
w/keys. Sacrifice! \$119K. 718-793-2626

**E. 53rd Studio**—Bright beauty, 24 elev  
man, mint \$99K. Mt \$458. 212-753-3690

## COOPERATIVE/CONDO Queens

**Forest Hills**—2 BR, fully furn'd, terr, gar,  
24-hr drmn, pool club, \$1800/mo, utils incl  
- or buy: \$135,000. Call 718-271-1551

## COOPERATIVE/CONDO Westchester

**BRONXVILLE VIC. PALMER RD**  
Enjoy commute from lgr 1 BR co-op, LR,  
dining area, bth, kitchen w/9 breakfast  
bar, dishwasher. Wooded views, 24 hr security,  
assigned parking. \$115,000.  
Principles only. Call 914-317-2452

**Central Ave.**—All new 2 BR/terr, 30 min  
express bus NYC. 914-528-4346

To advertise in New York Magazine's  
Town And Country Properties, call  
Margaret Russo at 212-971-3155.

## HOUSE Connecticut

**Ridgefield 1756 Historic Landmark**—  
Charming 8 rm, gen, country kit, 3 fpls,  
bern w/lgr studio, exc cond, beautiful  
ppt, \$369,000. Owner 203-438-5373

## Greenwich CT

### COUNTRY CLUB AMENITIES

The sports-minded family will adore this  
home with its heated Wagner swimming  
pool, pool house, tennis court and deligh-  
tful solarium room with Mexican tile floor  
and hot tub. 4.75-acre property. Random  
width pegged floors. 3 fireplaces, paneling  
and beamed ceilings throughout. 4  
bedrooms and guest suite. PREFERRED  
PROPERTIES INC. 175 W. Putnam Ave.  
Greenwich, CT. 203-869-9975 or NY line  
(212) 824-2866

## HOUSE Nassau-Suffolk

**PORT WASHINGTON SANDS POINT**  
Enclaved by the Sparkling Waters of  
Manhasset Bay & Long Island Sound, our  
Gold Coast Community beckons. Scholasti-  
cally superior & possessing a Cosmo-  
politan flair, just 33 mins to Midtown.  
Call for FREE BROCHURE. Shargel-La 2  
BR, co-op views of Manhasset Bay, LR,  
terr, dining area, 2 bths, splendid pool,  
special pre spring price. \$299,000. Homes  
Available From \$250,000-\$5,000,000  
**HARBOR TOWN REALTY**  
1-800-562-3377 or 516-883-0990

## HOUSE Rockland

### GRANDVIEW ON HUDSON ENCHANTMENT

Unique, charming, one of a kind 3 bdrms, 8  
pk. STONEHOUSE overlooks Hudson River in  
NY State historic scenic district, 3 acres,  
waterfall, pond & wonderful entertainment  
area. Ideal home for professional couple.  
\$1,300,000

**MASON SAMETT 914 359-6940**

## HOUSE OTHER

**Government Homes**—From \$1 (U repair).  
Delinquent tax property. Repositions.  
Call (1) 805-467-6003, Ext. GH-20078 for  
current repo list.

## COUNTRY PROPERTY For Sale/Rent



**2 HRS FROM MANHATTAN**  
In a gorgeous mountain setting. An architect de-  
signed and landscaped contemporary home. Bldg  
with light, cathedral ceilings and a distinctive look.  
Restled on over 8 acres with mountain views,  
guest cottage, garage. Call for an appointment to  
see this exceptional buy.

\$210,000.  
**WESTWOOD COUNTRY REALTY**  
**914-678-7321**  
We also have many other country homes in the  
Hudson Valley at all price ranges.

## LAKE HOME

This striking coud contemporary is both  
dramatic & comfortable w/lgrwipg tpic  
encased in glass that brings the wood-  
yard into the spectacular living area. Ultra  
modern kitch, large MBR w/private bath,  
plus 2 additional BR's & full bath. Deeded  
lake rights w/look on majestic 1000-acre  
mountain lake. Enjoy year-round re-  
creation, just 1 1/2 hours from GWN. An  
investment that will bring you pleasure,  
for \$240,000.

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Call Margaret Russo.

Monday thru Friday 9:00 AM-5:00 pm.

212-971-3155.

Source: ENR 1988, ABC

# TRAVEL

New York Travel is a weekly feature. Special rates effective with January 2, 1989 issue: \$30.00 per line, one-time add; \$27.50 per line, four-time add; \$26.75 per line, seven-time add. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add \$20.00 for NYM Box Numbers. Display classified ads are available at \$420 per line, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Travel Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-971-3155. Contact Jonathan Karson for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

## TRAVEL CLUBS

Single Travelers Club—Independent or group travel & cruises. 800-548-7206

## TOUR AND TRIP

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Dance lover's dream. 20 days Mar 30-Apr 18. Highlights: Dance school visits, dance performances each city incl. Bolshoi & Kirov, personal meetings w/Soviet dancers, escorted by prof US dance instructor & dance choreo. 1st class accom. w/ NYC, all meals, full tour prog & more! \$3,950. Call Destinations. 212-724-3459

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LOW FARES, ASIA & EUROPE Tokyo \$720. London \$390. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. 1-800-832-6666. 212-809-3818.

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B&B Cape Cod—Chief owned. Off-season antiquing bargains. 508-544-1791

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St. Maarten—Elegant, affordable 1-BR pools, maid, have it all. 804-353-5970

Bahamas Paradise Island—1 BR villa. 201-656-0505 day, 201-233-2704 night.

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# HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. Rates effective with the January 2, 1989 issue: \$42.00 per line, one-time add; \$36.75 per line, four consecutive adds; \$32.00 per line, seven consecutive adds. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add \$20.00 for NYM Box Numbers. Display classified ads are available at \$446 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with AMEX, MC or Visa. Health And Fitness Section, Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017-5906, 212-971-3155. Contact Mada Buck or Denise Sisto for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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## HEALTH AND FITNESS

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Motivating Prof Fitness Trainer—For women in Manh. Heather 201-886-2341

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## New York Magazine's HEALTH AND FITNESS

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Continued on next page.

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**THE ANSWER TO YOUR WEIGHT PROBLEMS**  
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## ENTERTAINING

New York Entertaining is a weekly feature. Rates effective with the January 2, 1989 issue: \$42.00 per line, one-time ad; \$36.75 per line, four consecutive ads; \$32.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash, no abbreviations. Minimum ad—\$20.00 for NYM Best Numbers. Display Classified ads are available at \$446 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Entertaining Section, Classified Department, New York Magazine, 733 Second Avenue, New York, NY 10017-5906 or call 212-971-3155. Contact Mike Buek or Denise Sisto for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Continued on next page.

Continued from previous page.

# MASSAGE

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**Investment Banker, Handsome—**Jewish male, native New Yorker, 5'10", 30, I like politics, economics, theater, skiing and a good joke. You are 25-30, beautiful female professional. Photo/phone a must. NYM F723

**I Want To Fall In Love Again!**—If you are interested, impulsive and dynamic, wealthy with wit, class and style, as well as single, Jewish and a (real) man, an irresistibly pretty and charming lady (33) awaits you, to be your prize. No brains or sense of humor, no reply. B011

**Try, Beautiful, Brown-Eyed Brunette!**—Educated and talented. Loves theater, music, travel, entertaining and scientific thinking. Seeks successful professional man, 39-49, who is responsible, mature and fun and ready to share the future. Bio/photo, if possible. NYM N437

**Classy And Creative—**Petite lady with beautiful eyes and smile, 5'2", slim, 32 years, architect. I was born overseas and have lived in different countries. Seeking a gentleman, 30-42, 5'9" plus, educated, smart, secure financially and mentally, handsome, adventurous with sense of humor. I like a man who is creative or at least interested in arts and has lived overseas or traveled extensively. If you are the one I am looking for romance, adventure and a special relationship, please send photo/phone/note. NYM N449

**Big-Eyed Redhead!**—Very attractive, late 30's, thin, petite and sensual, successful businesswoman seeking energetic man under 45. Sense of humor important. Photo appreciated. NYM N450

**Successful Executive/Attorney—**A young, athletic, 40's male, recently moved to NYC. Passion for jazz, ballet and musical theater, loves to ski the Rockies, sail wherever, play squash when the weather's bad and search for out-of-the-way restaurants when not doing the others. Looking for that serious relationship with an attractive, fit, successful professional-type 30's female with brains who likes the above, is able to match my bad jokes and can enjoy good wine and what passes for a gourmet meal before my fireplace on Park Avenue. Send bio/photo/phone and thoughts on why we might have to meet this way. NYM F722

**Cute Jewish MD!**—Seeks pretty, petite Jewish woman, 23-32. I'm funny, musical, dynamic and very well-rounded (personality, not build). NYM F761

**Soul Mate Wanted!**—For successful, pop singer/songwriter/businessman with Woody Allen mentality, Tom Cruise appearance and one-of-a-kind soul. If you are a 'together' woman, 18-35, non-smoker, possess a great sense of humor, cultural diversity, strong moral and social convictions, a year for fun, music, romance, occasional decadence and wear little or no makeup if you want to meet a 50, 5'10", dark-haired, green-eyed, healthy and athletically-built man with a heart of gold, then perhaps we should meet. Believe me, this experience is as weird for me as it is for you. Please send letter, photo (a must) I will reciprocate. NYM N464

**Share Summertime And Wintertime!**—Woman writer with Key West house, looking for middle-aged, heterosexual male with Manhattan apartment. Must possess intellect, humor, honesty and generosity of spirit. I am a slender, attractive, gregarious brunette. Care deeply about the environment, animals and people. Love all aspects of the arts, travel, good food and wine. Politically liberal and terminally loyal. Photo, note and phone. NYM N441

**Dreams Really Do Come True!**—Mine actually had a (compassionate, chivalrous, quite handsome MD capable of turning lots of fun, giving lots of love to make a dream reality. I'm easygoing, athletic, humorous, very successful, Jewish, fit, 38, 5'11", lean. Seeks singular adventures of exceptional warmth, beauty, intellect, sincerity, 34 or less, to chase romance, windmills, kids. Photo is a must. NYM R027

**Tall, Educated, Handsome—**40's, gentle-spirited CA male. Substance/integrity seeks relocatable, very active lady of class/character, for marriage. Clear photo and mail. NYM N406

**Sensual, Mischievous Female Sought!**—By handsome, witty, financially secure, 38-year-old author/entrepreneur for laughter, candlelight dinners, wonderful conversation and who knows what else? Note/photo, please. NYM F688

**Leggy, Blue-Eyed Beauty—**Slender blond, 5'7", early 30's, petite, Jewish, by League graduate. Gifted pianist, athletic, editor. Seeks 30-42-year-old, successful Jewish male - sense of humor a must. Photo helpful. NYM R013

**Handsome Corporate President!**—50, thin, athletic, sensitive, romantic and Jewish. Searching for one special lady over 35, who is very pretty, slim, bright and casual. Sense of humor and photo a must. NYM N426

**Soft But Dynamic!**—Slim and shapely, radiant lady tackles life with vitality, knows how to be a friend. CT base, NY apartment, seeks a committed relationship with a successful, sophisticated, under-hungry man, 43-53, who enjoys a sense of humor, serious heart, sportiness, quiet moments. Photo/bio/phone. NYM F717

**Exotic Fifth Avenue Woman!**—With television career, 40's, is looking for an off-camera life to include quality time together. Professional/Executive. NYM N376

**Quick Way To Retirement!**—Rich widow, 49, Jewish, fun-loving, Own captain-maintained yacht. Loves fishing, tennis, long walks on deserted beaches, candlelight dining. Summers in the Hamptons, winters in Palm Beach. Looking for man, 43-53, who also loves the water, has a sense of humor, loves life, is not bitter or angry and is an incurable romantic. Please send handwritten note and photo. I'm waiting to hear from you and the fish are biting. NYM F478

**Are You My Soul Mate?**—I know you are Scandinavian - Swedish, Danish, Finnish or Dutch. Age unimportant. Professional man, 50, I am here waiting for you. NYM N444

**Handsome, Athletic MD!**—28, musician, who enjoys cooking, film, sports and the arts, seeks bright, attractive, romantic woman, 20-29, who enjoys the same. Photo/phone, please. NYM N435

**Strikingly Attractive!**—Professional Jewish female, 28, 5'8". Enjoys sporting events, playing tennis, movies, theater, concerts (classical to rock). Seeks tall, handsome, professional Jewish male, 30-35, with similar interests, for serious relationship. Note/phone/photo a must. NYM Y396

**Sophisticated, Classy—**But down-to-earth. This 34-year-old female lawyer is a striking, athletic brunette who loves skiing, photography, music and France. Seeks intelligent, spontaneous man, 30-42, with international perspective, who enjoys exploring life's adventures. Nostalgists only. Photo for reply. NYM N438

**Got Brains, Beauty—**Wit, time, money, talent, energy, friends, but oh, I need my man (40 plus). Hurry. NYM F325

**Pretty, Petite, Educated!**—Divorced woman, enjoys stimulating conversation, Japanese culture, French cooking and horror movies. I'm looking for serious relationship with non-smoking, successful, cultured man, between 30-50, who is in shape, has sense of humor and substance. NYM R002

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**Groundhog Day Is Coming—So if you're a 26-36, white, single, successful man, write (with photo) to this 29, feisty, early-bellied brunette professional - let's put our shadows together before the six weeks are up and make this winter warmer. NYM F647**

**Corporate VP—With** east side apartment and country home, 62, 42, nonsmoker, good-looking, romantic and caring. Seeks woman who is interested in a relationship with a man who is a corporate VP with east side apartment and country home, 61, 42, nonsmoker, good-looking, romantic and caring. Photo/phone/notes. NYM F738

**Pretty Woman—The** kind you'd like to meet. Jewish professional woman, 31, public lives grid who is easygoing, smart and very funny, seeks running partner and confidant. Good looks and hip sensibility appreciated. Photo/phone/notes. NYM L948

**Comedy Writer Wanted—Or** at least a quick-witted, very funny guy for this long, dark-haired beauty, 32, who loves to laugh. Please be creative, intense and unafraid of emotional intensity. NYM A29

**Attractive White Female—31, long dark hair, green eyes, grown up in head, kid at heart, seeks white male, 29-38, for a relationship. Like the spice of variety, seeking, sailing, travel, then maybe you're my espresso pepper? Photo. NYM S077**

**Striking, Blond, Fun-Loving PhD—**Serious classical pianist, moderately adept guy - loves good conversation, exotic travel, hiking in the woods or dinner with fine wine. Seeks soul mate, 35-45, caring, bright, physically vital, nonsmoking Jewish man, accomplished at what he does, open to the world, new people, interests, experiences - a man who will be open to me. Letter/phone/phone. NYM F516

**Eva Marie Saint Look-Alike—5'6", thin, 41, good sense of humor, fun-loving, warm, generous personality, has traditional values, financially and emotionally secure. Seeks attractive male professional with similar qualities and values, to share and enjoy city and country activities. NYM F728**

**Thin, Voluptuous, Athletic—Solvent, risk taker, 28, with traditional values, seeks tall, sexy, kind, high-energy mogul, 29-37, for lasting relationship. Photo. NYM F732**

**Gentle Ivy League Guy—Wall Street exec, active and religious Wasp, sense of humor, 40's. Looking for an attractive Seven Sisters alumna, never married, mid 30's, religious and wanting a family of her own. Photo. Thank you. NYM Y775**

**Fine Wine Only—43-year-old, handsome, fit entrepreneur with style, seeks woman of inner and outer beauty. Nonsmoker, sexy in jeans or black gown. Must love to travel, laugh and exercise. Photo/phone/notes. NYM F715**

**Needle In A Haystack—Is there a kind, intellectual, successful man, 60 plus, for a professional Jewish woman - a touch of class? NYM F733**

**No Photo Needed—Just** be nice, kind and honest. Slim, attractive blond professional, likes hiking, hiking, cross words and dancing. Seeks male between 40 and 55 for companionship. NYM F734

**Recent Widow—59, 135 lbs, shapely, kind, unspoiled, seeks good, humorous gentlemen to share cultural/social life with 30/30 expenses. Photo. NYM F441**

**Slim, Bright Brunette—Wants** to share life's adventures with a fine, warm, educated, successful man, 44-55, who appreciates beauty and quality and has time to talk, listen, laugh and love. NYM F735

**It's True, I'm Here—Sensitive, caring, NJ Jewish male, 28, needs female, 21-29, who likes music, sports and laughter, to keep me warm. Photo. NYM Y997**

**Watch Out Cupid—White male, 42, attractive, nurturing, romantic and sincere, who loves movies and exercise, desires slender, sincere, sensual, special female to be my year-round valentine. NYM N386**

**CT Brunette—34, 5'9", great face and figure, bright, athletic, easygoing, good at work or home life. Searching for smart, successful, personable male, 30's-50's. Photo on request. NYM N434**

**Handsome Photographer, 35—**Into films, oceans, the exotic. Quite cute, so me. Ie. Wants to meet a very attractive female, 20-30, with nice smile, thin bones, style. Photo, please. NYM Y902

**Athletic, Vibrant Female—37, slim, attractive MBA, seeks successful, funny, independent, athletic male, over 5'10", under 43. Photo. NYM Y904**

**Gorgeous, Rare Black Gem?—You** are the beholder, you be the judge. I like sneakers and silk, springtime walks in the park, pursuing to smell the roses and marvel at the awe-inspiring beauty of God's creation. I am modern and fashionable but my values are very special. Can you appreciate that? You: caring, sincere, handsome, any race, 31-44. Bio/description/phone. NYM Y919

**Attractive Black Female—Successful professional (PhD), 38, 5'6", slim-framed. Seeks intelligent, caring, fun-loving professional male, for a true relationship. Photo/phone. NYM N308**

**Best Friend And Lover?—Bright, attractive professional (39, 5'8") - enjoys the movies, fine dining, stimulating conversation, nature, sailing and traveling. Seeking warm, sexy, attractive, sincere, bright professional woman, to share intimacies, itineraries, interests and ice cream. Photo/phone/notes. NYM Y930**

**Broadway Theater Critic—Attractive, romantic Manhattan widow, seeks 60ish, cultured, substantial, caring, married man for friendship and more. NYM F724**

**Prefer Walking To Instead Of Getting—**at sunrise? Prefer nice to neurotic? Focus, sleek and patient to phony, slouch and petulant? Fit and toned to fish and tummy? So does this smart, solvent, grown-up single male, 36. That's 'niece' for when one's taste grows up. Honest replies only. NYM N337

**New To Manhattan—Ready** to discover who like me, you are fit, funny, successful, generous and over 37. Be adventurous and explore this wonderful, crazy city with this loving, lovely lady, 39. Photo/phone, photo appreciated. NYM C001

**Single Jewish Lawyer—6'1", 29, thin, dark, handsome, seeks warm, slim, pretty Jewish professional, 26-32, with sense of humor. Photo/phone, please. NYM N456**

**Lawyer 36—Enjoys** sailing, reading. Seeks smart, cute woman, Jewish background. Photo. POB 182, NYC 10023

**Great Legs, Nice Brain—Pretty, famous, normal, Emmy award-winning comedy writer, 39, Jewish, seeks nice guy, who likes James Brown, Martin Buber and wants someone to forget the 80's and descend into middle age with. Need for care, calm and fast dancing welcome. NYM F728**

**Pretty, Slim Wenchester Lady Wanted—**By tall, successful Wasp, 38. I love wildlife, hiking, skiing, fishing, tennis, travel. Photo. NYM F527

**Recognized Major Talent Here!—Male** artist, designer, entrepreneur, 45, articulate, highly successful, in fine shape, appealing looks, easy playful manner, genuine, open heart. Wants a mature, extremely bright, intuitive, creative woman, 30-38, fit, ripe and ready for an intimate partnership, maybe kids. Nonsmoker. NYM N452

**Woman Offering Happy Life—Fun** times, good cooking, warm home, wide circle of interesting friends, sensuality and humor (along with intelligence, open heart, professional success and petite, pretty looks) to you, if you are one smart, kind, communicative man who offer intimacy, passion and commitment to her - age 39. Letter/phone/phone. NYM R209

**Radiant Writer—Attractive, slender, culture buff, lapsed musician, swimmer, skier. Seeks handsome, witty, wise, vital man, 39-52. Photo/phone. NYM F756**

**An Uncommon Bond—You're** a beautiful, bright, very athletic lady, 26-37, with a gooey sense of humor and an uncommon passion: auto racing. I'm a handsome, Jewishly successful, funny, athletic guy who lives in CT, works in NY - and drives race cars. This is gonna be fun! Letter/phone/phone. NYM F528

**Desirable—Slim, tall, Queens divorced Jewish female, active 48, wants a good, caring, dynamic man. NYM F737**

**True Confession—If** you also thought of John Gregory Dunne, then perhaps we should meet. 6'2", 33, athletic by grid with passions for film, theater, Ellington and witty conversation, seeks sophisticated lady. Nonsmoker please. Note! photo/phone. NYM F485

**Attractive British Female—28, slim, bright, fun and affectionate, seeks slim, attractive, nonsmoking, intelligent male, 5'8"-6", 28-38. I love dog hair and brown eyes. Letter/phone/photo essential. NYM N454**

**Tall, Shapely Brunette—Attractive** female athlete, 27, honest, intelligent, adventurous, vivacious and quick-witted, seeks attractive, tall, secure male professional for companionship (possibly more). Photo/phone. NYM N453

**Mature Manhattan Male—Much** traveled, seeks female, 45 plus. NYM R023

**Attractive, Slender—White female** professional, 5'6", 37, living in NJ, seeks intelligent white male, 35-45, nonsmoker, easygoing, sincere, good sense of humor, for fun/companionship. Interests include travel, theater, long walks and lazy Sundays. Photo/phone, please. NYM F738

**In 1989**—This vital, masculine and successful exec of 59, who is 5'10", Jewish and divorced, has resolved to seek the pursuit of happiness and joy with a fair lady! Open, to establish a mutually rewarding relationship for the New Year. If you are a comely lass with curves in the right places, witty, trim, adventurous and under 45, you should send a recent photo and phone to start your New Year right! NYM F489

**Pretty, Professional Redhead**—41, seeks passionate relationship with very bright, kind, funny, successful male, interested in arts and travel. NYM F765

**Pretty, Sensual Jewish Girl**—25, funny and bright, holding out for romantic, non-smoking, NY/NY Jewish man, 25-35, with personality. Note/photo. NYM F759

**Romantic Redhead**—Adventurous, sane, successful, intelligent, philosophical, very attractive, joyfully seeks sane in energetic man to be lover, friend, partner, 40-54, under 6'. Photo/note. NYM R025

**Classy, Attractive Young Widow**—Slim, warm, successful, worldly, secure. Loves life, travel, theater, sports. Seek low friendship towards lasting commitment. Man, 40-52. NYM F760

**To A Special Gentleman**—I have yet to meet the writer of this ad has a sense of himself as an individual. She is charming, feminine and has much warmth. She is happy, vibrant and financially successful. The loves to laugh, even at herself. If you possess equal qualities and desire to meet a good-looking young 50's Manhattan widow, who is ready for a serious relationship too and also know how to make one work - then we should meet! NYM R026

**TV Personality**—Called the prettiest, most popular - interested in meeting professional man, 35-45, interested in culture and humanity. Photo a plus. NYM F766

**I'm Rich, Pretty, Accomplished**—If you can really match these qualities and are male, 45-58, send photo/bio. NYM F492

**Class Act Blond**—34, strikingly pretty Manhattan journalist, seeks man who wants to climb Swiss mountains, read all the books in the library and spend Sundays chasing fancy dogs. NYM F767

**Sophisticated, Classy, Sensitive**—Sincere, self-assured woman. Attractive inside and out, bubbly personality with a zest for life and prosperity to spoil myself. Energetic, spunky, vivacious yet warm, tender, caring individual. Looking for same in man, 40-55. Bio/photo a must. NYM A457

**Sweet And Smart**—Pretty and thin, well-educated Jewish professional, 32, with curly hair and nice smile, enjoys old films. New York Times, hiking, Beatles...Seeks intelligent, attractive, creative Jewish professional male to share your interests and mine as we become best friends and more. Note/photo, photo if possible. NYM F762

**Chic/erly Soupy By Prince**—Executive has slipper. Charlot awaits for your response. Photo, please. NYM F151

**Classy, Independent, Vivacious**—Attractive Jewish lady looking for a Jewish man, 35-45, successful, athletic, confident and romantic with a keen mind and a sense of humor. Photo/note/photo. NYM R028

**Successful, Attractive, Professional**—Woman would like to meet gentle man, 55-65, who is confident, intelligent and caring. Photo/photo. NYM F764

**Very Attractive**—48-year-old, single, white, Jewish, nonreligious lady MD, recently divorced, LI/Nassau resident, size 12, 5'4", enjoy music, theater, movies, fitness, golf, good company. Seeking successful, non-smoking, white, peace-loving, educated businessman or professional man, 45-60 years old, to start a friendship with and - if the chemistry is right - for marriage. Note/photo/photo. NYM Y983

**Successful Attorney**—37, attractive, loving, athletic, charming male. Enjoys movies, books, music, fun, conversation. Desires similar female, 21-35, for serious relationship. Photo a must. NYM N460

**Alive And Kicking In Brooklyn**—Attractive, fun-loving Italian-American widow with no problems, seeks gentleman, 55-65, with same qualities. Photo/note/photo. NYM Y907

**Super-Handsome**—Marriage-minded, romantic Renaissance man, jazz-loving fitness enthusiast and culture junkie. Successful white lawyer, 37, 6', seeks bright beauty, 25-35. Race unimportant. Photo please. NYM F724

**The Last Of The Good Guys**—47-year-old, self-employed lawyer with '60s sensibilities, 5'9", dark hair and beard, non-smoker, likes history, jazz, poetry, movies and emphatically Chinatown, seeks smart, down-to-earth, natural woman, 30's-early 40's. NYM F687

**Ambitious Manhattanite**—43, 5'10", 185. Likes fine dining, repartee. Seeks very pretty Christian lady, 30-36, non-smoker. Collegiate type a plus. NYM F674

**Accomplished NYC Artist**—Pretty, in her 40's - looks 30's, wants a special male in the picture to share quality times. NYM N405

**My Baby**—This attractive, shapely, sensual, 31, 5'9", businesswoman is ready for a man to become number one in my life. You're rugged, tall, dark, handsome, a success, huggable, daring and ready to share your life. NYM F763

**Successful Jewish Male**—33, who has a fine personality, wants to meet an intelligent, classy lady. NYM F496

**Darrell Hannah Look-Alike**—Fabsulently sexy, 5'5", natural blond hair, bonded and beautiful teeth, body by professional trainer, and I look this way first thing in the morning. Interests include shopping, doing lunch, shopping, personal pampering, shopping and listening to my favorite radio station, WFLZ, Power 95 FM while shopping. If you are an established doctor with a thriving practice and would like to share in the life style to which I am accustomed, please submit 35mm color photo and we'll do lunch. Will not sign a prenuptial agreement. NYM A459

**Manhattan Attorney/Businessman**—Tall and attractive, 45, divorced, seeks professional woman, 35-42. NYM N461

**Bright, Lively Transplanted Texan**—29, blond, pretty, seeks energetic man, interested in the arts and life more than business. Letter and photo a must. NYM F768

**Single White Male**—47, 5'9", real estate manager, beginner pianist, seeks creative, attractive, down-to-earth, non-smoking man/partner (20-40). NYM N462

**Dentist**—Male, 32, Manhattan, established, enjoys creature comforts, sense of humor, sex appeal, seeks woman of similar age. Send photo/photo. NYM F689

**Attractive, Financially Secure**—Sensuous, intelligent Christian woman with a good sense of humor, is looking for a Christian gentleman, 35-45, who is attractive, socially creative, financially secure and down-to-earth, for a serious relationship. Note, phone and photo. NYM F769

**Attractive, Sweet, Athletic**—Adventure-loving VP, Jewish female, enjoys travel, tennis, beaches, Japanese food and animals. Seeks creative, intelligent, exciting man, sensitive, gentle, non-smoking male, Jewish, with style and old-fashioned manners, age 24-33 preferred. NYM R029

**Successful, Sensitive, Honest**—41, single Jewish man. Wall Street exec, high energy level, attractive, multidimensional. Enjoy fun to formal. Love many aspects of city life as well as country and beach. Passions: travel, great food and wines, theater, films, dancing, good conversation, sharing and laughter. Searching for attractive, sensual 26-36-year-old, under 5'5", warm, sensitive, honest, who has professional fulfillment and is ready to fulfill personal life with meaningful relationship. Photo/photo a must. NYM F740

**Do You Have Time**—For golf, skiing, golf, tennis, golf, dancing? Are you 40-50, male, very handsome, low handicaps, very successful, professional, polished and very classy? I'm 42, very attractive, fit, bright and very accomplished. Can you handle this package? Please send note, photo and text. First ad? Me too! NYM F497

**Wall Street And Rock 'N' Roll**—Good-looking, successful Jewish male - I'm a 6'1", athletic, native New Yorker who just turned 30 - sincere, adventurous, spontaneous and honest describe me best. Looking for intelligent, slim, attractive and adventurous female with a good sense of humor, to share, explore and grow with. No drugs or cigarettes. Photo and note a must. NYM R031

**A Very Attractive**—Cream of crop, articulate black woman, with smiling eyes, wants to share New York Times, a croissant, weekend getaways and more with equally financially secure man, over 35. Let's meet and talk. Send bio/photo. Picture would be appreciated. NYM R037

**You: Black And Slender**—Me: A successful male executive, 46, 6'1", trim, athletic, blond and blue-eyed. Tired of dating and seeking a serious relationship. Photo please. NYM F736

**Attractive Female Attorney**—Classy, kind, slim. Seeks caring, tall, fit Jewish male, MD/DDS. 33-43. NYM F498

**Handsome Advertising Executive**—With a second career in music, Manhattan/Greenwich. This tall, athletic Wasp is old enough to be interesting (mid 50's) and young enough to keep you on your toes and interested. A note and photo from a pretty, feminine, very slender lady in her 40's to early 50's would be welcome indeed. Nothing ventured... NYM R038

**Older Fellow Wasted**—Attractive, 48-year-old, female psychotherapist looking for warm, understanding man, 60's-70's, who has a sense of humor, for romance. Photo please. NYM F774

**Morton Downey Jr Not**—But I am 29, Jewish, pleasant-looking Central Jersey physician who enjoys racquetball, volleyball, museums, Schwarzenegger film festivals, during - looking for vivacious, sensual lady. NYM F480

## Elite Introductions

# DIAL 540-PROF

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**Irish Eyes**—Pretty, slender, strawberry blond, 33, playful sense of humor. Strong interest in fine arts. Good skier. Seeks perceptive, professional man with street smarts and social skills. Note/photo helpful. NYM F725

**Attractive Asian-American Female**—37, MD, seeks Asian male professional, for friendship and possible commitment. I enjoy traveling, old movies, literature, history and a good sense of humor and romance in others. NYM F503

**Exotic Black Beauty**—Foreign-born, sensuous, tall, sophisticated, world-traveled. Seeks tall, successful man over 40. Photo/photo/bio. NYM F756

**Love Is A Magic Potion**—A warm heart, mystery, excitement, wonderment. Glowing young woman, join tall, established man, non-smoker, 45. Smile. Photo/note. NYM N323

**Great-Looking**—5'9", green-eyed brunette, assertive, stylish and playful, late 40's, living in Manhattan, has everything that life has to offer except for that one special man. If you are a successful, secure, sensitive man with a terrific sense of humor, seriously ready for a second time around with a woman possessing the same qualities, then we should meet. Non-smoker. NYM A439

**Ayn Rand Enthusiast**—Upscale male, handsome, successful, high achiever who finds time for serious fun. Seeks classy, career-directed female equal, 20's-30's, 5'5" or under, with brains and beauty. Recent photo a plus. NYM N384

# STRICTLY PERSONALS

**Pretty, Sunny, Blue-Eyed Blond**—40's, seeks good-natured man for commitment. Note/photo, please. NYM F504

**Ally Singer Seeks Molly Duo**—Jewish male, 27, MD, slim, cute, insecure. Seeks Jewish female, 27-33, raffish, cute, dythymic, for movies, angst, marriage. Photo/phone please. NYM F505

**Successful, Attractive, Fun-Loving**—Classy Jewish lady, who enjoys the outdoors and is looking for a successful, outgoing Jewish man, with charm and style, who is ready for sharing life and commitment. 45-55. Phone/photo/letter. NYM R005

**Very Handsome—N/NY**, successful white male, 42, 5'9", slim, fit, over-affectionate, caring, supportive, sensitive, a blend of romance and realism. Love Broadway and back woods. Central Park, freestyle dining, satin sheets. Seek complete, permanent relationship with special, petite, feminine, above-average looking girl with legs. Up to 46. Photo guarantees call. NYM F748

**Be Mine In '89**—White, Catholic, 29, petite, fun-loving female. Enjoys taking dishes. Seeks ambitious, friendly guy. 28-38. Photo/phone/letter. NYM F555

**Seeking Younger Man**—For all seasons and all reasons. I'm a sensual, good-looking, very shapely, spirited young 48. This witty, warm, well-educated Brooklynite desires male counterpart over 5'8" and under 52, with photo. NYM R018

**Seasoned**—The right mix w/ charm, energy and spirit. blond, blue-eyed, 5'6", white single female (41), looking for a "together", eager-and-able-to-travel, varied single male born (43-53). Many varied interests. Send a hint of yours and photo. Please. NYM F559

**A Strikingly Handsome**—Musically talented, athletic, sincere, 5'9", 34, successful professional Jewish male, looking for bright, beautiful, 24-30 female to fall in love with and live happily ever after. Photo/phone, will exchange. NYM R006

**A Good-Looking, Stylish Producer**—(Male, 38, 5'11", 170 lbs), seeks a free-to-travel, tall, gorgeous, shapely actress/psychologist. Photo/phone. NYM D287

**Attractive Brunette Journalist**—37, tall, thin, Catholic - Wasp. Loves movies (Motown, Bryan Ferry, Sinatra), art, movies. Seeks funny, sincere man in his 30's/40's. NYM F629

**Soft, Cute Psychologist**—Jewish female, 36, likes classical music, seeks Jewish man, MD, who is content with self and warm for family life. Photo/letter. NYM N407

**Working Girl**—Smart, pretty, seeks bright man, late 40's-mid 50's. NYM N347

**Home Girl**—Where are you? I'm a warm, sincere, passionate, sensual, very real, 29-year-old white lawyer. I'm in great shape, cute, mature, fun-loving and a baseball junkie. My musical interests include, Anita, Luther, Freddy J and Grover Washington Jr. Seeking a woman of color with class and style, who enjoys life and the best it has to offer. Music, movies, concerts, sports and sweet love. Sincerely, home boy. Photo optional. NYM F688

**Warm, Witty And Wonderful**—Attractive and bright female, seeks male over 40 with similar qualities, for caring, sharing and fun relationship. NYM N440

**Warm And Caring**—Attractive, cultured British lady with all the right accessories, seeks her male professional counterpart. 45-55. Photo optional. NYM Y958

**Doctor, Depper, Dude**—Slim, Jewish, musco guapo, part-time stand-up comic, musician, late 20's, seeks sexy, beautiful, slim gal, 20-35, for romance with relationship. Photo/letter. NYM F703

**Sparkling, Dynamic, Affectionate**—Internationally established lady health specialist, academical, 5'7", long dark hair, shapely size 12, exotic eyes (modest)? 39. Seek accomplished, intelligent, educated Jewish gentlemen. NYM F681

**Dynamic**—Successful Wall Street CEO, seeks brainy model/actress type, 25-32, to share similar interests, world travel and possible relationship. Interests include jogging, cycling, scuba and skiing. Nonsmoker please. Phone and photo appreciated. NYM F669

**Attractive, Very Intelligent**—Sensitive, romantic, humorous, athletic nonsmoker, 32, Irish, exuberant - is looking for Mr. Right, 26-28, with most of the down trim, to prove that not only opposites attract. Note/phone, photo appreciated. FS - I'm much more fun in person. NYM F673

**Were You Born Between 1944-54?**—I'm a beautiful, emotionally and financially secure female, not looking for marriage but for someone to care about and who will care about me. I'm in my 40's, slender, happy, sensual and loving. Photo a must. NYM F670

**Intelligent, Athletic, Marriage-Minded**—Black professional, 35, with diverse interests (including marathon-running, classical music, biking, travel), seeks bright, cultured, attractive woman to share interests. NYM F672

**What You See Is What You Get**—I'm a sincere, straightforward woman who likes meeting new people and is open to new experiences. I'm 26, pretty, hard-working, outgoing, seeking successful Jewish man, 28-34, who can relax and have fun. Note/phone. NYM R017

**Novelist, Too Beautiful For Words**—Sane, reliable, except during full moon (when I write crazy ads), looking for fiftyish man, capable of reading French menus, subtitles and directions to my VCR. Foreign travel, tennis and being puzzled or owning one, big plus. Bald spots okay except on pants or lips. Photo please. NYM F744

**Happy New Year**—I am a bright, articulate, very pretty 33-year-old Jewish professional female who enjoys Puccini, Neil Simon, Baryshnikov, Madonna and David Hockney. I am looking for a marriage-minded, Jewish professional man to start off the new year. Photo/letter/phone, please. NYM F746

**Hungarian-Born Christian**—Successful MD, 40, 5'6", seeks a refined girl, 25-32, for the match of our lives. NYM N443

**Reinassance Man**—42, extremely bright, talented, bold, funny, athletic, very good-looking. Seeks very bright, daring woman. Photo a must. NYM F676

**Willing To Share**—Mind, body and soul and all that plastic can buy with a professional Jewish female who's compassionate, athletic and willing to share same with an intelligent, romantic, trim, 5'8" professional, 43, Jewish male. Letter/phone/photo. NYM N422

**Mahassar's Most Eligible Bachelor**—I lead a beautiful, exciting, happy life and would like to share this with you. I'm a young 45, Italian/American, handsome, very successful, 5'11", slim, intelligent, elegant yet easy and fun to be with. I seek a beautiful, slim woman, 27-42, who is truly a lady and possesses class, wit and sincerity, for a romantic, sincere and hopefully lasting relationship. Photo and home phone a must for reply. NYM F578

**Problem-Free Life**—Would like to share it with sophisticated, successful Jewish male, 50-55, with a sense of humor. I am pretty, intelligent, in my late 40's (but look younger), successful in my profession and well-traveling. Photo/letter. NYM F648

**Thirty-something Jewish Widow**—Loves skiing, tennis, the outdoors, the country, traveling, Italy, pasta, kids. Wants to find Jewish man, forty-something, to share all these things with. If you are a down-to-earth, successful Jewish guy who wants to share his life with a warm, sensitive woman, who people say looks like Cher, please send photo/phone. NYM F677

**Well-Traveled JD**—Tall, very pretty, cultured. Christian. Seeks similar NYC man, 32-42, with no kids. Photo. NYM F719

**Square Man In A Round World**—Vegetarian, 43, 6'0", 180 lbs, no car, tenured teacher, never married, seeks nonsmoking, non-obese woman - open to age, religion, skin color. NYM F680

**Funny Forever Valentine**—Sought by fabulous, funny female, Me 5'7", European background, strikingly attractive, adventurous, earthy, zany and loving. You 35-55, sense of humor, creative, intelligent and I enjoy traveling, the arts, Tai Chi, Park, music (rock to Bach), laughter, kids, cats, hugs and so much more. You? Rush photo/letter (preferably of yourself) and note. NYM F679

**Let's Make A Deal**—Wall Street professional possesses the commodities of sterling integrity, cut glass good looks and a heart of gold. Seeks AAA-rated female (20's or 30's). I'm fun to talk with on the phone and in person. NYM F446

**Asian-American Woman Wanted**—By successful, stable NY surgeon. He is humorous, caring, warm, affectionate. Enjoys the arts, dancing, brunches, cooking, long walks, water sports, skiing, travel. Your interests should be similar but not identical. Age between 26-40, for serious relationship. Photo/letter/phone must. NYM N408

**No Time For Losers**—Very attractive, successful, sexy 28-year-old female (nominal Christian), who's into fitness, travel, theater and fun, seeks special man who's marriage-minded. Note/letter/phone. NYM R010

**Refined, Central NJ Jewish Woman**—Enjoys caring, sharing and best friendship to a nonsmoking gentleman pushing 60 from either direction. NYM F651

**Fellow Traveller Sought For Life**—By slim, exceptionally attractive, natural light blond, 38. Let's start with a warm weather island in February. Photo/letter/phone. NYM N409

**High-Caliber Entrepreneur**—Handsome, quality individual, 48, who has the best this world offers, seeks a beautiful, fun-loving woman, 27-37, as a best friend and travel companion. Photo/letter/phone for reply. NYM F690

**The Smile Maker**—Dentist, Jewish, with warm, compassionate manner, sense of humor. Seeks attractive, nonsmoking professional woman, 26-31, to share warm cuddling, mellow music and magic moments. Note/phone/photo appreciated. NYM F683

**Dynamic, Sassy, Sexy—Humorous**, petite, pretty and vivacious NJ mom, 40, wishes to meet an attractive, 40ish, nonsmoking Jewish man of distinction, success, humor, class. A lust for life and a desire for commitment and passion plus all the above will make me call you yesterday. Photo appreciated. NYM Y990

**Successful, Handsome Attorney**—Age 34, seeks sensitive, sincere, intelligent, good-looking, slim, warm 'soul mate' (age 23-29), who possesses an inner beauty to match her external features and who enjoys traveling, swimming, good conversation, beaches, theater, walks in the country, reading and who is ready for a serious, reciprocal relationship. Photo/letter. NYM N367

**Young Widow, 54**—Pretty, of Christian/Jewish background. Seeks man, 40-60, of either background or Middle Eastern, with character, intelligence, financial responsibility. My interests are politics, drama, beaches, dinner. I love life and seek a relationship leading to marriage. Photo/letter. NYM N410

**Decent, Sophisticated Gentleman**—Kind, wealthy, emotionally secure, enjoys the performing arts, travel, humorous and interesting conversation. Would like to meet a charming, pretty lady for a serious relationship. Letter/phone/photo, please. NYM N421

**Are You There?**—Warm, attractive female, 31, seeks a sensitive, romantic, professional man, 32-40, to enjoy the arts, spur of the moment adventures and deep conversations. A sense of humor is essential. Note/photo. POB 893 NYC 10014

**Handsome Doctor**—29, seeks warm, athletic, beautiful woman, 24-29, for romance. Photo a must. NYM F601

**If Commitment And Responsibility**—Don't scare you - then this 32, divorced, attractive, thin, athletic mother of two with a lot to offer, seeks divorced or widowed Jewish man, 35-45, with own children, to share as one big, happy family. Must be successful and emotionally secure, with that special something. Photo. NYM F735

**Midwestern Roots**—Corn-fed good looks, Jewish, 31-year-old woman, seeking equally understated and well-bred man for a long walk through life. Photo appreciated. NYM N413

**Ready For Romance**—Very attractive, successful, athletic Jewish female, red-head, 5'8", 31, who enjoys sports, quiet, romantic dinners, seeks tall, handsome, successful Jewish male, 30's, for fun, romance, we'll see. Photo/photo, phone. NYM F691

**Seeks Oriental Jew**—27-year-old male, handsome, athletic, well-educated and financially secure. Seeks Oriental woman for fun and romance. Note/phone/photo. NYM N414

**Affectionate And Romantic**—Jewish female executive, compassionate and fun-loving, 32, 5'6", slim, attractive. Seeks an established, sincere, warm Jewish man in his 30's, for chemistry, romance, marriage and family. Reply with photo and phone. NYM F693



## ASSORTMENTS

**Looking For Mate**—Yeah, I'll admit it. I'm 35, handsome, creative, sensitive, extremely humorous despite the sound of this ad. If you're pretty, slim and into it, send a note and a photo. I'll send you one of me. If you like. NYM F700

**A New Start**—Attractive, petite college health professor, active, reformed Jewish with love for two college children. Seeks serious relationship with healthy man, 48-60, who shares interests: jazz and classical music, opera, theater, movies, ice cream, ballroom dancing, liberal causes. Note/photo and phone. NYM R012

**MD—Handsome**, 40, 5'6", Jewish, likes antiquities and car rides, looking for attractive, bright, personable woman for serious relationship. Photo/phone. NYM F998

**Former Nice Jewish Boy Is Available**—Shy but funny Manhattan male, 37, seeks sincere, affectionate lady to share theater, films, Manhattan adventures and each other. NYM N417

**Champagne And Flowers**—Corporate reports and the Wall Street Journal. Pinstripes and rock 'n' roll. Tennis, sailing, karate too. Financial exec, 33, seeks warm, vivacious, intelligent, down-to-earth woman. Photo/note. NYM F996

**Elegant, Slender**—Usually attractive, highly intelligent and accomplished woman, 42, fun-loving, stable. Seeks literate, verbal, big-educated or equivalent, politically left of center, successful but kind man, 41-42, with sense of humor, for romance, passion and marriage. Bio/photo preferred. NYM F734

**Attractive, Achieving Woman**—NJ market manager, single, white, 38, 5'6", trim, nonsmoker. Catholic, educated, financially secure, lively. Enjoys dancing, music, books, conversation. Seeks tall, sincere male counterpart, under 45, to develop friendship and a future. Recent bio/photo/phone. NYM F730

**Romance Not Marriage**—F, 39, trim, wealthy male seeks sensual, fit, attractive woman who desires companionship, fun. Should be 30's to young 40's. Photo/note helpful. POB 2707, NYC 10163

**Very Attractive, Vibrant**—Sexy, slim, fun-loving lady seeks Jewish man of character, 34-48, ready to share laughter and the best things in life. NYM S076

**Due To Care**—Desire Jewish man, 5'9" plus, sincere, secure, 58-65. NYM N423

**Very Handsome**—Greek-American, model looks, yet unpretentious, successful, self-employed professional, 37, 5'11", refined and loving. Seeks soft-spoken nonsmoker, lean and beautiful lady professional, 25-35, or successful entrepreneur, for serious relationship. Note/photo/phone. NYM F705

**English Guy**—49, professional, humorous, handsome, is looking for attractive, intelligent woman for marriage and children. Photo, please. NYM N374

**Originally A Canadian**—Now residing in Manhattan. I am a successful man with many positive and a few negative attributes but overall a good investment. I would like to meet a female, over 34, without any negative attributes. Photo and phone a must. NYM N420

**If You Are**—A man, 25-40, who is career-minded but not obsessed, intelligent yet unpretentious, and enjoys diverse interests/activities...this like-minded woman looks forward to your note! photo/photo. NYM F711

**Assortments** is a weekly feature. Personal rate is \$29.00 per line. Business rate is \$42.00 per line. Non-profit rate is \$25.00 per line. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add \$20.00 for NYM Box Number. Call 212-971-1355.

**Tavern On The Green Sophisticate**—Jan 83. Saw you but didn't get a chance to meet. You were wearing gold sequined dress, dark hair. I am very handsome, joyful, professional. Love to meet. NYM F745

**Witty, Warm Widow**—51, down-to-earth, interested in everything, wants to share everything - art, music, new places, laughter, life. NYM L993

**Metropolitan Alumni Club (M.A.C.)**—We are a group of young professionals, graduates of Ivy League and similar prestigious universities. Our activities include: large parties, lectures, trips, classes and dinners. Our events are never advertised and admission is by invitation only. For further information - please send your name, address, alma mater and year of graduation. NYM R021

**East Side Dietitian**—Jewish, 34, 5'7", 120 lbs, pretty, southern, athletic, kind, caring, seeks handsome, fit man with a true sense of values, class and wit. Photo. NYM F737

**Eclectic Transformationist**—Divorced, 45, 6'3", single father in Washington, best-selling author, seeks wonderful, extremely attractive woman, 30's, with passions. NYM N426

**Vivacious, Energetic, Blue-Eyed**—Attractive professional lady seeks tall, athletic, successful man, for romance, marriage and children. 30-early 40's. NYM F718

**Investment Banker**—Warm, witty, fun and 25, seeks attractive Jewish female, 21-27, with depth. Photo, note and phone, please. NYM F712

**The Real Thing**—White male, 34, extremely intelligent, highly accomplished professional, world traveled, passionate, adventurous, very attractive, at home in first or third world, seeks similar European female, 25-35, sophisticated yet unpretentious. Photo required. NYM N430

**Let's Build A Future**—I'm an A-plus, 5'7", well-built, bright, beautiful Jewish woman, mid 40's. I'm a balanced blend of fun and frivolity, sensitivity and seriousness. I'm seeking a fit, strong, gentle man, under 50, to be my best friend, lover and lifelong companion. NYM F751

**Pretty, Green-Eyed Blond**—Slightly off-center, Wall Street professional, 27, seeks a warm, playful man with an undeniable love for big dogs, fresh mozzarella and a bit of adventure for snow angel at Waugh films. Photo/note, please. NYM F714

**Pretty, Slim Brunette**—5'4", 38, Catholic. Successful business career. Enjoy outdoors - biking, skiing, jogging, the Mets too. Love a good book, movies and more. Looking for a like-minded, family-oriented man to share same and other good things. Photo, please. NYM F713

**Pretty Lady MD**—32, 5'8", Jewish, with good heart and sense of humor, nonsmoker, seeks Jewish man, MD, to be a lifelong friend and sweetheart. Photo appreciated. NYM N433

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42 Ave. South, New York 10013

**Non-Romantic Friendship**—Sought by Jewish single 44-year-old, well-read but not intellectual, pleasant if a little girlish. Looking for walks in park, possibly theater, outings with children, welcome. NYM N432

**Attractive, Articulate 50-Year-Old**—Heterosexual lady, desperately seeking Susan, Phyllis and Natalie to share laughter, friendship and enjoy best of NY. NYM N428

**Eugene Delacroix**—Also trim, 31, 6', dark hair, blue-eyed, successful professional. Enjoys art, music, aging and scuba diving. Seeks intelligent 28-35-year-old, attractive, nonsmoking Christian woman to share similar interest. Photo/note. NYM N431

**Handsome Marketing Exec**—29, 6'4", Catholic, seeks to embark on a relationship with a warm, funny, intelligent woman. This is realistic isn't it? Note/photo. NYM Y995

**You Asked For It**—Crazy and sexy woman wishes to share laughs, love and friendship with a Christian professional possessing good taste and sensitivity. Photo/photo, please. NYM L996

**Seeking**—A dark and powerful, empowered, love his kids, divorced, 45 plus, fun-loving, workaholic Jewish man for exotic, 49 years, LA entrepreneur, workaholic, bisexual Jews. Note and phone please. NYM N377

**Wanted: Bright, Independent Woman**—By creative Jewish professional, 28, tall, dark, handsome - for the real thing. Note/photo/phone. NYM N381

**Gay Jewish Male**—32, warm, sincere, sensitive, seeks sexy for long-term relationship. Photo/phone. NYM Y968

**Pretty Professional**—34, romantic, dynamic woman who loves to sail and ski, seeks similar man who knows himself and is capable of a committed relationship. Photo/photo appreciated. NYM F995

**Attorney, Slim, Feminine**—Very pretty, 35, 5'7", seeks male. NYM F645

**Winter Blues**—Share an early spring with this good-hearted, handsome Jewish attorney, 27 - a genuinely down-to-earth, thoughtful person. I love the arts, sports, the outdoors. You're warm, bright, with a quick, easy smile. Photo, please. NYM F577

**Blue-Eyed, Irish-Catholic Female**—(25) seeks bright, moral, happy male (20's). NYM F406

**Pretty Lady**—45, charming, sweet, slim, intelligent, would like to meet interesting, kind, sincere gentleman as a special friend, 42-48. NYM F608

**Elegant, Debonair, Witty**—Greenwich Village guy, 26, tall, successful professional who is conservative by day, at ease and lighthearted by night, seeks a woman, 25-35, with whom to share the finer things in life. Note/photo please. NYM F606

**Jewish Male RN-31**, seeks Jewish lady, age 25-35, to share good times and laughter. If you like country walks and witty conversation, drop me a line. NYM F578

**Culinary/Wine Professional**—Seeks tall, charming gentleman counterpart who is able to share my appreciation of the arts: fine cuisine/vintage wines; the sun/sailing; romance and commitment. I'm a former model, 43, tall, slim, attractive; blue eyes, blond hair, who places integrity first. Photo/note/photo a must! NYM F580

**Younger Man**—Jewish MD, 33, witty, intelligent, handsome, seeks attractive, older woman, 40-50, for friendship or romance relationship. Photo helpful. NYM F581

**Construction Engineer And Manager**—28, 6'3", MBA, Lebanese. Seeks an educated, quiet and charming female for romance and commitment. Photo. NYM F529

**My Better Half**—Is honest enough to admit I am his better half. Italian, 44, with European values - to share life, liberty and the pursuit of happiness with refined, dignified gentlemen, 50 plus. Bio/photo/phone. NYM F587

**Bright And Pretty**—Jewish woman, 28, 5'7", slim, seeks intelligent, caring Jewish man, 25-35, for friendship. Note/photo/phone. NYM N379

**Nice Guy, Jewish Lawyer**—6, 155 lbs, 37, outgoing, witty, with family-oriented values. Seeks a Jewish woman, outgoing, kind Jewish professional woman, 27-34, for a relationship leading to marriage. Live in LA. NYM Y988

**Seeking Matchless Man**—He desires meaningful relationship with an intelligent woman who combines an existential viewpoint with traditional Jewish values. He's emotionally well-adjusted, sensitive, successful and has secure identity. I'm 35, petite, pretty, trim, playful, willful, nonsmoker and moderately observant; former journalist, now Suffolk psychologist. NYM N366

**Attractive, Sensitive**—49-year-old, Jewish, successful businessman - seeks pretty, slim, nonsmoking lady, 30's-40's, who loves movies, travel, exercise. I'm sincere and not afraid of commitment. If you're the one, note - photo please. NYM Y994

**Gay, Attractive Professional Woman**—Youthful 50's, seeks intellectually able nonsmoker whose interests include tennis, theater, music, social life, monogamous relationship. NYM N369

**Cultural Executive**—Seeks an intelligent, cheerful woman, 30-40, who is not marriage-minded, for an exclusive relationship. Dinners, theater, sailing, travel, lots of companionship. Photo, please. NYM N372

**Dear Complex Male, Sorry I Missed**—The play. Ordered sushi to go, worked all night. I like success - sometimes, just went to Galapagos. Though independent, I missed tall, lean, athletic guy; your humor, success, interest, intelligence, energy; the romance, friendship. We're alike - risk-takers, happy, strong, vulnerable, complex, but I'm shorter (5'5", 110, more outspoken. Send photo. Love NYM N373

# NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 640

BY MARY ANN MADDEN

"Seldom have I been so smitten, so utterly enchanted. 'Moulting' is a first novel with unearthly strength. Ms. Ravika betrays as much bravado as she does skill. Scherzo! Brava! Encore!"

"Desirée Delong's latest . . . Wicked, cunning, brimming with damp desire, ducklings, and demimondaines. Who dares demand more? Delicious."

"I found myself able to put this thriller down, but only with enormous effort, and for a very short time. A page-turner, a wonderful read. 'Brown Towels' is Oliver Pan's best to date."

**Above, flying leaves. Competitors are invited to play the reviewer by inventing one lavish (or tepid) comment as might typically be found on a book jacket.**

**Results of Competition 637, in which you were asked to invent odd couples.**

**Report:** A huge turnout. The most duplicated of entries, ingenious and, uh, not, herewith: Indira and John Cheever. Wind Chill and Max Factor. Sybil and Evelyn Waugh. Erich Maria and Offhand Remarque. Crêpe de and Martin Sheen. A la Recherche du Temps and Frank Perdue. Hops and Ed Koch. Escape and Santa Claus. Heidi and Don Ho. Queen and Michael Faraday. Noah and Donald Trump. Bibi and Peter Gunn. Robert and Duncan Donat. Grin and Rona Barrett. Bowling and Muhammad Ali. Also: Sunset and Meryl Streep. On Easy and Meryl Streep. On the Sunny Side of the and Meryl. And No Pest and Meryl. My poor Meryl. I think you're wonderful. I think the following are damn good, too.

**First Prizes of two-year subscriptions to "New York" to:**

The Unbearable Lightness Of and Brendan Behan

*Zachary Klurfeld, Arlington, Va.*

Don and To Boldly Go Where No Man Has Gone Before

*Erica Klein, Cleveland, Ohio*

Raisin and Skitch Henderson

*The 400 Group, Beachwood, Ohio*

**Runner-up Prizes of one-year subscriptions to "New York" to:**

Toots Shor and Louis L'Amour

*Louise Jackson, Fall River, Mass.*

In Loco and Paula Prentiss

*Brian Bracey, Burke, Va.*

Window and Deng Xiaoping

*Scott Martinson, Wheaton, Md.*

Ma and Jackie Mason

*Jay Melvin, Mohrsville, Pa.*

**And Honorable Mention to:**

Honorable and Jules Munshin

*Ellen Radish, Silver Spring, Md.*  
*sp. ment.: Miles Klein, E. Brunswick, N.J.*

Canadian and Menachem Begin

*David Titus, Chelsea, Mass.*

Woolly and D. Mamet

*Peter Heslin, Bronx*

Sine Qua and the Singing Nun

*Jim Weaver, Pittsburgh, Pa.*

Où sont les neiges d' and Susan Anton

*Aagot Nordby, Silver Spring, Md.*

God's Little and Samantha Eggar

*Paula Doherty, Fall River, Mass.*

Dirty and Ted Danson

*Jim Solomon, Arlington, Va.; Mrs. A. Jaffe, Norfolk, Va.*

Boo and Alger Hiss

*Naomi Freeman, Shaker Hts., Ohio*

John and Sayla Guare

*Anthony M. Brown, N.Y.C.*

Roman à and Paul Klee

*Michael Giordano, Florence, Ala.*

Safe and Gene Saks

*Rose Solomon, Arlington, Va.*

José Ji and Dennis the Menace

*Norman Mermelstein, Brooklyn*

Operators Are Standing and Birch Bayh

*Ben Tivolio, Austin, Tex.*

Veterinary and Dolley Madison

*Adam Bell, Alexandria, Va.*

Maitre and Ruby Dee

*Craig Wolfson, Waltham, Mass.*

Chicken Chow and Kennebunkport, Maine

*Caitlin DeBlasio, Merrimack, N.H.*

The Odd and Ted Koppel

*Annie Caren, Moraga, Calif.*

Under and Lou Rawls

*Lisa Giordano, Madison, Ala.*

George and Amper Sand

*Joe Clonick, N.Y.C.*

Oprah and Buy One Get Winfrey

*Feris Greenberger, Toluca Lake, Calif.*

What's My and Sue Lyon

*Gaye Tutt, Duncanville, Tex.*

Horace and Gesund Heidt

*Lots Bachman, Latham, N.Y.; similarly: Lottie Lisle, Alexandria, Va.*

Great Bell and William Safire

*Suzie Bolotin, Chapel Hill, N.C.*

Raoul and Blue Denube Waltz

*David Chasman, Beverly Hills, Calif.*

Come Up and Jose Ferrer

*Jill Martinson, Wheaton, Md.*

Anne and Rearview Meara

*Steven Katz, M.D., Glen Oaks, N.Y.; Robert Maddex, Reston, Va.*

The Scarlet Pimp and Jack Parnell

*Cathy Staff, Plymouth, Mass.*

Thou Shalt Not and Howard Keel

*James Bell, Alexandria, Va.*

Trompe and Myrna Loy

*Michael Adams, N.Y.C.*

V. and David Gates

*Susan Gottlieb, McLean, Va.*

Françoise and Vin Rosay

*Tom Lester, W. Los Angeles, Calif.*

Claude De and Gary Bussey

*John Seelye, University Park, Md.*

Yassir and Syngman Rhee

*M. Lubroth, Melville, N.Y.*

Claudio and Poison Arrau

*D. Mamet, Cabot, Vt.*

Toodle and Richard Loo

*Kirstin Mueller, Arlington, Va.*

Alice and Oy Faye

*Marcella Chodaczek, Greenwich, Conn.*

Saul and Portobello

*Sheila Siegel, Commack, N.Y.*

Mucho and Robert De Niro

*Seth Davis, N.Y.C.*

The Emperor's New and Glenn Close

*Jan Leary, Chicago, Ill.*

similarly: Barbara Warren, Seattle, Wash.; M. Schulman, M.D., N.Y.C.

Rebel and Elihu Yale

*Wendy Gottlieb, New Haven, Conn.*

Bo and Samuel Pepys

*Barbara C. Webb, Palm City, Fla.*

Arrivederci and Sax Rohmer

*Pam Mueller, Arlington, Va.*

I Double and Ruben Dario

*Mark Warren, M.D., Sharon, Mass.*

Hilda and Anstole France

*Don Kaplan, Merrick, N.Y.*

Alas Poor and Susanah York

*Joann Gottlieb, McLean, Va.*

Give Me a Little Kiss, Will and Zita Johann

*Bill Harriman, Vernon, Conn.*



Haasan and Jules Feiffer  
Joseph Weiss, Pt. Washington, N.Y.

I'm So Lonesome I Could and Karch Kiraly  
Rachel Gottlieb, McLean, Va.

A Diller a Dollar a Ten O'Clock and Gia Scala  
Kate Hanford, Takoma Park, Md.

Happy and Erich Honecker  
Adam Doyle, Burke, Va.

Contact and Kay Lenz  
Dale Dobbs, Norcross, Ga.

Mischa and Harry Gooz  
Lillian Weiser, Monmouth Beach, N.J.

A Little Bird and King Ptolemy  
Wayne Dow, Sterling, Va.

Three Little and Sid Vicious  
Teresa Spisak, Springfield, Va.

Ex and Bob Cousy  
Mark Lawrence, Boston, Mass.

Dondi and Orrin Hatch  
Linda Giordano, Florence, Ala.

Mise En and Sun-Yat Sen  
Alec Billyou, Bronxville, N.Y.

April Fresh and Morton Downey  
Harley Schnall, Elizabeth, N.J.

Whose Life Is It and Daniel Inouye  
Karen Brace, Burke, Va.

Edna and Religious Ferber  
Kevin B. Robinson, N.Y.C.

Cosmo Polly and Hippolyte Taine  
Marge Schauer, Washington, D.C.

Up and Anjanette Comer  
Kristen Solomon, Arlington, Va.

Tippecanoe and Ginny Tiu  
Eddie Reardon, Mt. Kisco, N.Y.

Greater Love Hath and Paul Newman  
Jack Roemer, Princeton, N.J.

Belly Up To and Kareem Abdul Jabbar  
Eta Roehm, Somerville, N.J.

Que and John Dos Passos  
Bobby J. Ward, Raleigh, N.C.

Puttin' On and Lew Ayres  
Trish Haines Dayan, Stamford, Conn.

Tina and Sing Out Louise  
Tom Morrow, N.Y.C.

Requiem and Peter Maas  
Ben Gottlieb, McLean, Va.

Joseph and 100% Cotton  
Bruce Karp, N.Y.C.

God and Bill Blass  
Dolly Hecht, N.Y.C.

James and Into the Woods  
Missy Mischon, N.Y.C.

Mater Do and Julius La Rosa  
Andrew Mueller, Arlington, Va.

Happy and Alf Landon  
Carleton Carpenter, Warwick, N.Y.

Henry and Nice Thorau  
Product Perf. Group, Stamford, Conn.  
similarly: Trevor Tuit, Duncanville, Tex.

Wolfgang and Hockey Puck  
Jack Rose, N.Y.C.

Whole and Yitzhak Shamir  
L. Frankes, N.Y.C.

Dead and Peter Pan  
Linda Bumim, Great Neck, N.Y.  
sp. ment.: Tippi Nash, Brookline, Mass.

Genoa and Albert Salmi  
June Taubman, N.Y.C.

Okla and Winslow Homer  
Marilyn Crystal, Scarsdale, N.Y.

Pipe and Lesley Anne Down  
Helen Belle Sidman, Miami Beach, Fla.

Dudley and Lawn Moore  
Rosalie J. Weir, Mahopac, N.Y.

Polo and Carl Schurz  
Roger Menell, N.Y.C.

Otto and Pontius Pilate  
Henry Ricardo, Tappan, N.Y.

Frédéric and Home Chopin  
Bruce Ellman, Queens

Molly and Butter Picon  
Monty Daniels, N.Y.C.

Nosmo and Alan King  
Wayne M. Ozzi, Staten Island

Barney and Nikolai Gogol  
Shirley Stoker, N.Y.C.

Sex and Buster Keaton  
Jill Glass, N.Y.C.

Wind and Malcolm X  
Tom Moloney, West Milford, N.J.

Eraser and Edith Head  
Stephen H. Janssen, Yardley, Pa.

Kublai and Didi Conn  
Barbara Burke, Ho-Ho-Kus, N.J.

Just Say and Yannick Noah  
Pat Seeley, University Park, Md.

Frederick and Moanin' Loewe  
Patty Kane, E. Hanover, N.J.

Ave Atque and Rudy Vallee  
Henry Morgan, N.Y.C.

Pretty Asa and Molly Pitcher  
Andy Spisak, Springfield, Va.

Letter and Eugene Carriere  
Sally Levine, Chicago, Ill.

How'm I and Lorna Doone  
Paul Giordano, Florence, Ala.

A Fish Called and Stevie Wonder  
James Doherty, Fall River, Mass.

I'm a Yankee Doodle and Vincent d'Indy  
Chris Doyle, Burke, Va.

The Horse and Descartes  
Ephraim Lemberger, Long Beach, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPE-WRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 640, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by February 10. Editor's decisions are final, and all entries become the property of New York. First-prize winners will receive two-year subscriptions to New York, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 13 issue. Out-of-town postmarks are given three days' grace.



President Reagan and U.S. Senator D. Amato lunching at Angelo's, attended to by owners Geno and Giovanni.

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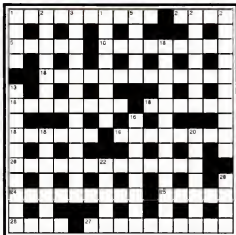
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# 'SUNDAY TIMES' OF LONDON CROSSWORD

## ACROSS

- 1 One who works by hand gives strain to a politician from the London area. (10)
- 6 Strikes back in a fight. (4)
- 9 Possessions which bring someone gold. (5)
- 10 Quarrel with a politician concerning type of tenure. (9)
- 12 It is the place of instruction to keep soldiers calm, we hear. (7, 6)
- 14 The plane crash is caused by a heavy creature. (8)
- 15 Changes about in being like a cone. (6)
- 17 Seaman who gives a mark to a beginner. (6)
- 19 Beats her badly, but shows signs of life. (8)
- 21 The one who finishes off an aristocrat behind the trees is new to crime. (5, 4)
- 24 Language in which noun operates strangely. (9)
- 25 I competed like Bacchus. (5)
- 26 Run for the line. (4)
- 27 Constant spirit shown in the game. (10)



## DOWN

- 1 The prophet turns up for a drink. (4)
- 2 A man with a drink inside is company. (7)
- 3 Performer who puts painting up in view with a sound of sea and mountain. (8, 5)
- 4 Abstains from music. (8)
- 5 Author who sounds as if he is a budding one. (5)
- 7 Be stimulating and demonstrate the truth without approval. (7)
- 8 Being in the same suit, they cause embarrassment at court. (5, 5)
- 11 When newly married I chant for the priest. (13)
- 13 Dispose of some property in Cumbria. (10)
- 16 Where to express displeasure about part of the course being taken up. (8)
- 18 Punishment as a sign of rank. (7)
- 20 Brave girl in this place holding nothing in. (7)
- 22 Bird pieces foot on island. (5)
- 23 Poems held in good esteem. (4)

## 'IMPOSSIBLES': 'CUE' CROSSWORD-BY MAURA B. JACOBSON

### ACROSS

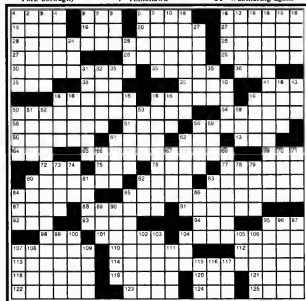
- 1 Play divisions
- 5 Half a Gabor.
- 8 Between audit and syne
- 12 Bucolic
- 16 Caesar's conquest
- 19 Tic-tac-toe loser
- 20 Owner of Tora
- 22 A sci.
- 23 Impossible way to drive badly
- 26 Impossible item to chew
- 27 PBS's "Reilly: — Spies"
- 28 Impossible thing to draw
- 29 Beauty shops
- 30 Gelett Burgess's impossible sight
- 34 Remove from jurisdiction
- 36 After sigma
- 37 Double curve
- 38 Fishing pole
- 39 Borscht base
- 41 Some M.D.'s
- 44 Jinx
- 47 Ballerina Kirkland
- 49 Stop, Dobbin!
- 50 Nursery rhyme impossibility
- 54 Like some silver
- 56 Glorified
- 57 More tiny
- 58 Impossible wave
- 60 The hamstring, e.g.
- 61 Destiny
- 62 Cry of discovery
- 63 Go, Dobbin!
- 64 Boxing great
- 65 Physical impossibility
- 69 Fabric protrusion
- 72 Pedro's Mrs.
- 75 Cocoon
- 76 City of Turkey
- 77 Undergo seepage
- 80 Impossible thing to hug
- 82 Kennel pest
- 83 Placed in juxtaposition
- 84 Case for arrows
- 85 Impossible stationery
- 87 River of Austria
- 88 Unit
- 91 Parcels of land

- 92 Hammarakjöld
- 93 Bryn
- 94 Suffix with Capri
- 95 GOP member
- 98 Mountain pass
- 101 Madonna statue
- 104 Impossible thing to swallow
- 107 Ranch enclosure
- 110 Impossible thing to button
- 112 Surpass
- 113 Sergeant's "relax"
- 114 Impossible edifice
- 118 — Island (New York borough)

- 119 Author Shere, and family
- 120 "— Vadio"
- 121 Three, in Bonn
- 122 Baseball thrills
- 123 — avis
- 124 Hog's habitat
- 125 Icelandic epic
- DOWN
- 1 "Bewail, peel me
- 2 Political meeting
- 3 Piano adjusters
- 4 Sailing vessel
- 5 Actress Caldwell
- 6 Sea plan
- 7 Tomahawk

- 8 Leopold's co-defendant
- 9 Burn — in one's pocket
- 10 Part of USNA
- 11 French Alpine city
- 12 Ship designers
- 13 Dolt the cap
- 14 Stone marker
- 15 Impossible way to pay
- 16 Former shahdom
- 17 Gear teeth
- 21 Okies' associates
- 24 Grid org
- 25 Veer off course
- 31 Weathering agent

- 32 In Morse
- 33 Skunk's defense
- 35 Born, in wedding reports
- 40 Printer's error
- 42 Trisler
- 43 Disconsolate
- 44 Clutched
- 45 In the know about
- 46 Name in the 1963 news
- 47 With exuberance
- 48 Old World: abbr.
- 49 Living or minimum
- 50 "Smile Be Your Umbrella"
- 51 Figure-skating feat
- 52 Impossible lotion
- 53 — noire
- 54 Schlep
- 58 TV's — Team"
- 59 Possess, to Burns
- 61 Vistles
- 62 Amorous liaison
- 66 1930s labor agcy.
- 67 Long migration
- 68 Falls over
- 70 Pusher's buyer
- 71 Fourposters
- 73 Races the engine
- 74 Plural of is
- 78 If
- 79 Listless
- 80 Sushi fish
- 81 Neighbor of Provo
- 82 Blubber
- 83 Relative of onyx
- 84 Math-proof abbr.
- 85 Terrier feature
- 86 Gas lighting
- 88 Forty wrinkles
- 90 Involuntary spasm
- 95 Slow the tempo
- 96 Swirled
- 97 Illinois city
- 98 Wax eloquent
- 100 Intense beam
- 102 Seed covering
- 103 Do tailoring
- 104 Unbar to cats
- 105 Kin of bah
- 106 — in Paix
- 107 Credit's alternative
- 108 Kruger of films
- 109 Camera eye
- 111 "Casablanca" heroine
- 115 Brainpower abbrs.
- 116 Bolt's partner
- 117 Nursery gift



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